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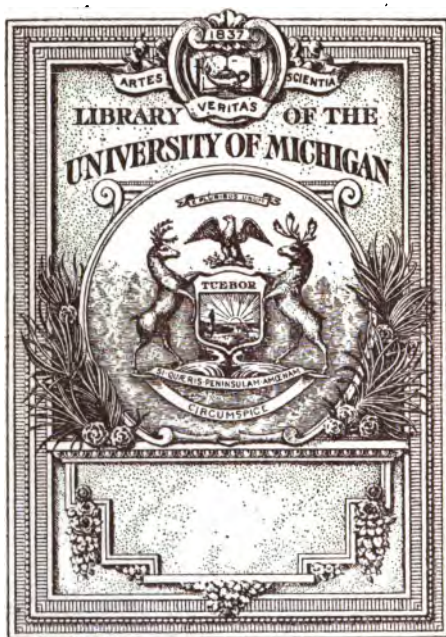
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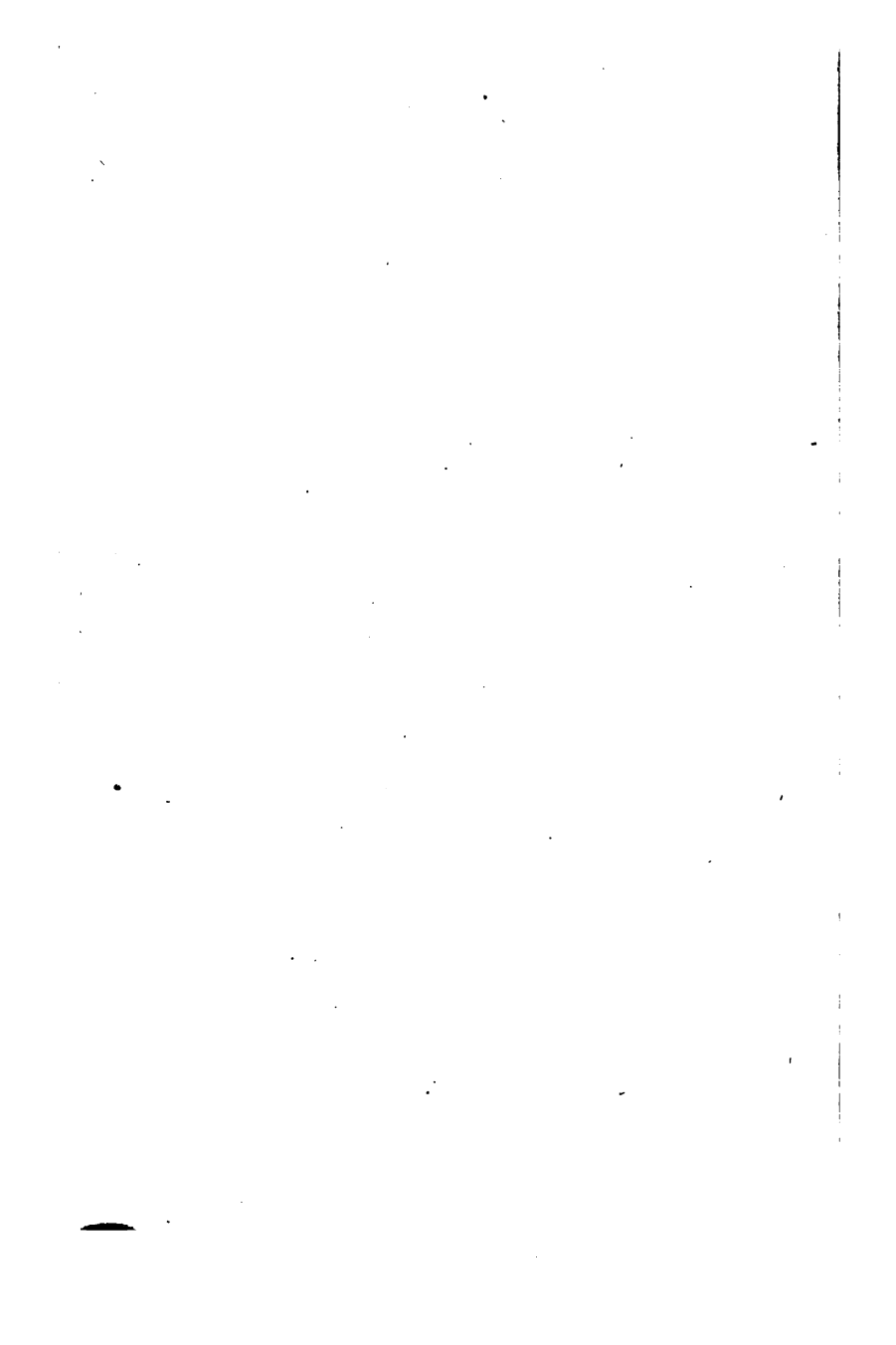
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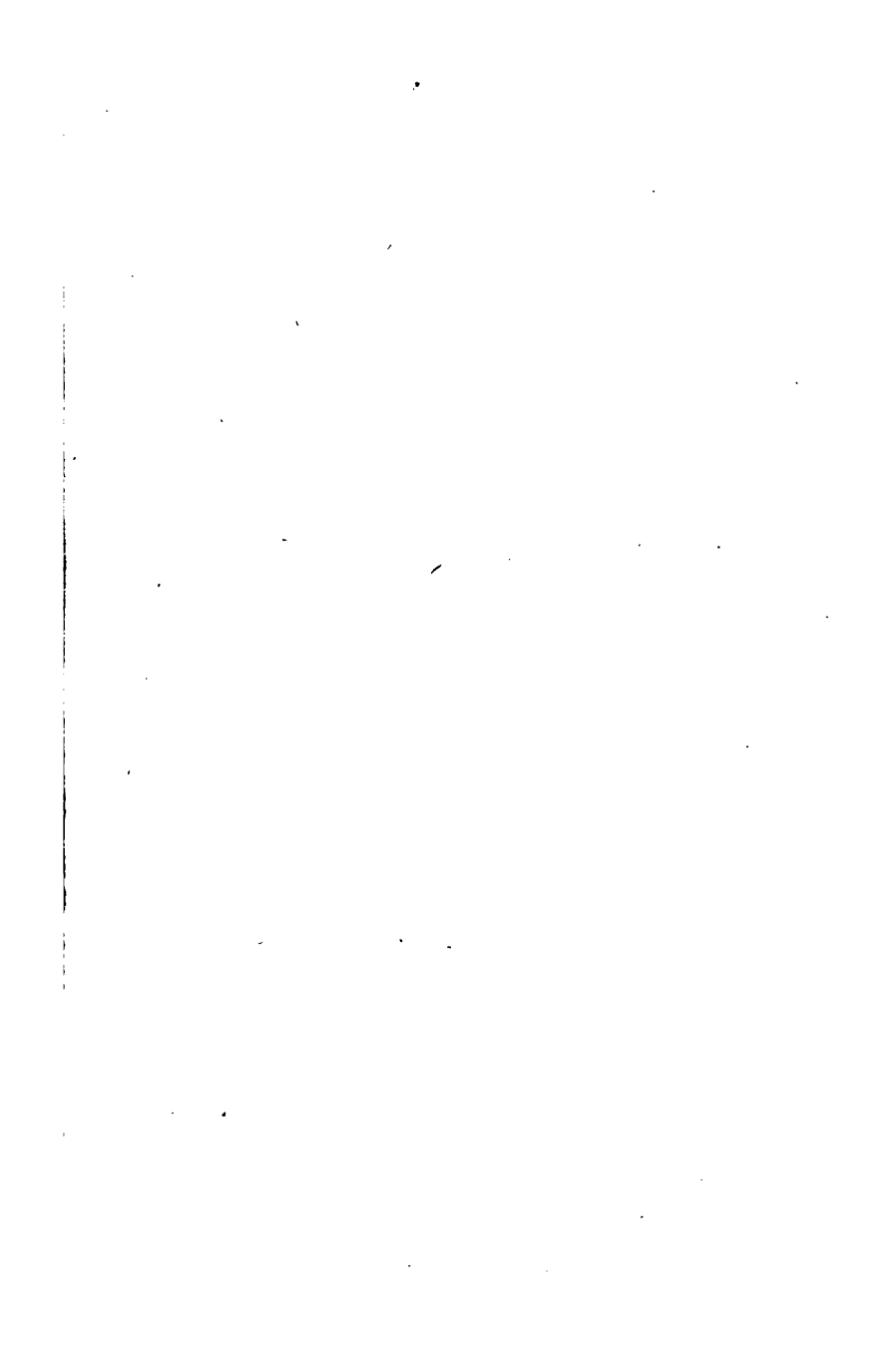
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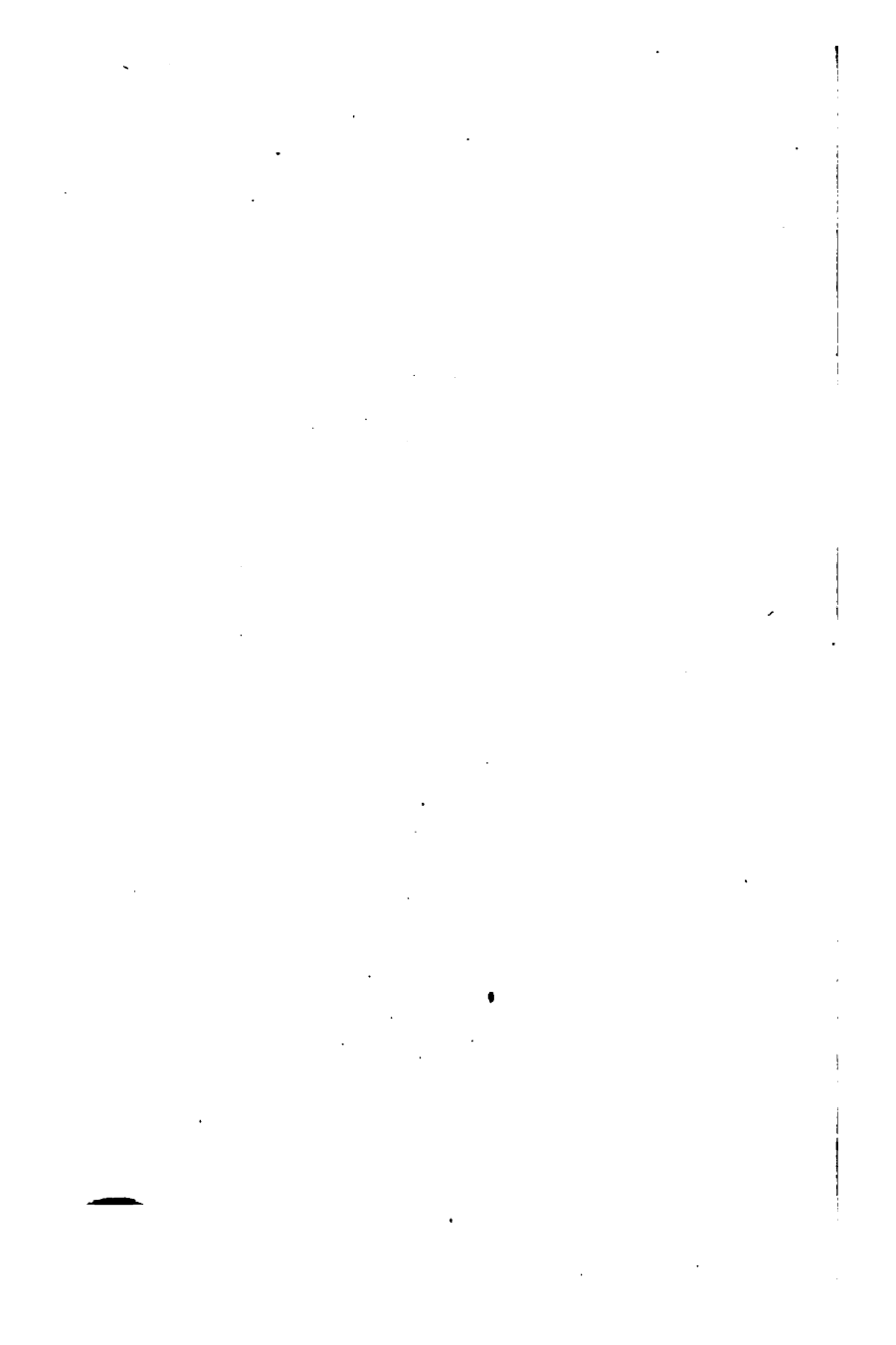
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SHAKESPEARE

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THE LIFE AND DEATH OF  
KING JOHN

WITH  
AN INTRODUCTION AND NOTES

BY  
K. DEIGHTON

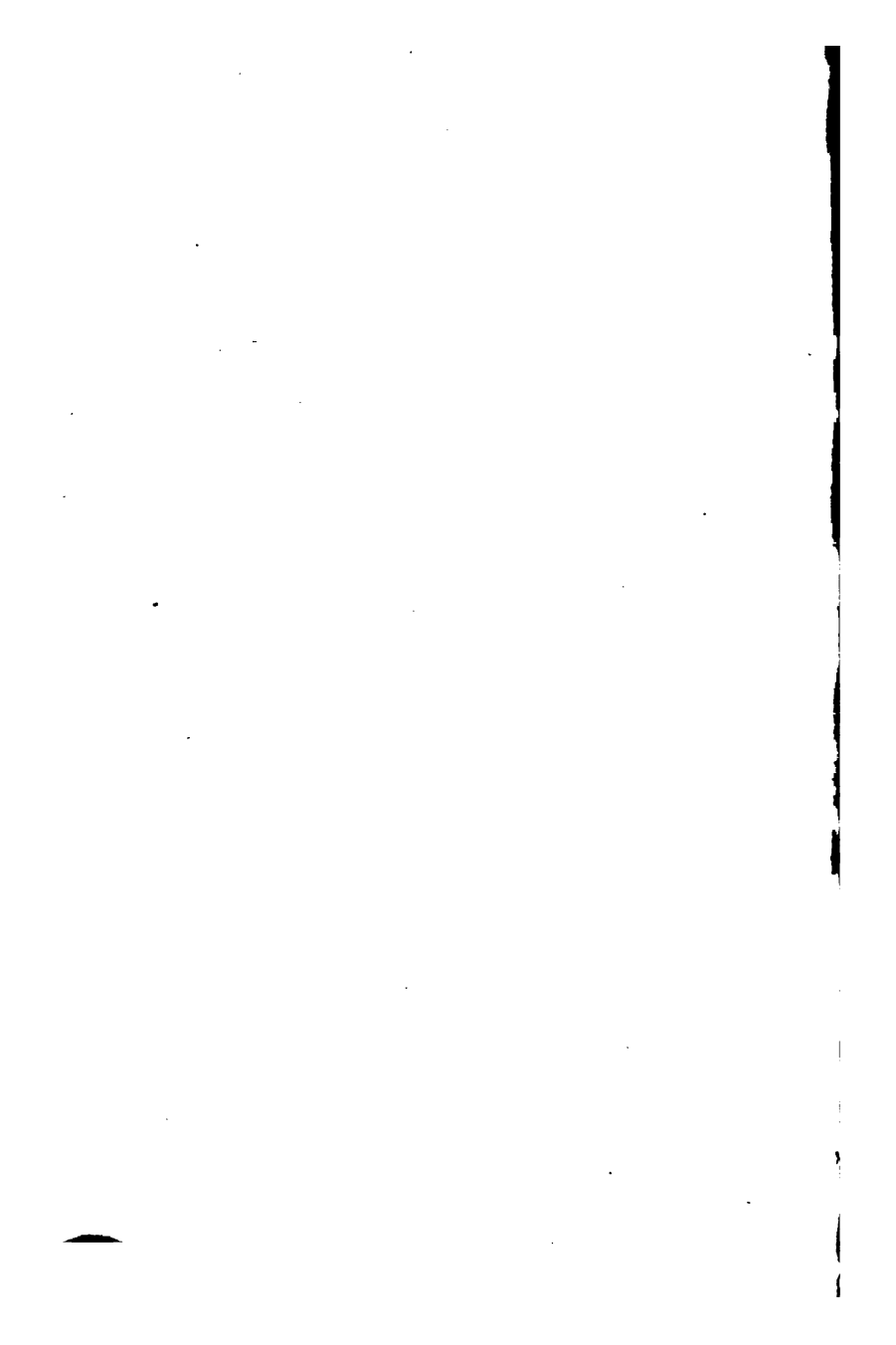
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## INTRODUCTION.

INTERNAL evidence as to structure of verse, tone of thought, style of composition, as well as allusions, real or supposed, to contemporary events, have all been appealed to in the endeavour to fix the date at which *King John* was written; but all we know is that it is first mentioned by Meres in his *Palladis Tamia*, published in 1598.

Date of Composition.

Apart from history, the play is founded on an earlier source, one, by an unknown writer, entitled *The Troublesome Raigne of Iohn King of England, with the discoverie of King Richard Cordelions base sonne (vulgarly called, The Bastard Fawconbridge): also the death of King Iohn at Swinstead Abbey, etc.*, which was first printed in 1591.

The play opens at Northampton, with the demand made by the King of France, through his ambassador, that John should relinquish, in favour of Arthur, the throne of England and Ireland, as well as the French fiefs of Poitiers, Anjou, Touraine, Maine. This demand is accompanied by the threat of war in case of refusal, a threat which John meets with haughty defiance and preparation for the invasion of France. On the departure of the ambassador, we are introduced to a quarrel between two brothers, the reputed sons of Sir Robert Faulconbridge, the younger of whom claims his father's

Outline of the Play.  
Act I.

estate on the ground that his brother was an illegitimate son of his mother by Richard Cœur-de-lion. On their being brought before the King to have their dispute decided, both John and his mother, <sup>Elinor</sup> ~~Elinor~~, remark upon the strong likeness which the ~~younger~~ brother bears to Richard; and he, on being asked by the latter whether he is willing to forsake his fortune and follow her, joyfully assents, having apparently been long convinced of his true parentage. He is then knighted by John as Sir Richard Faulconbridge, in place of his baptismal name Philip. Almost immediately afterwards his mother, who had heard of the quarrel between the brothers, and angrily followed them to assert her good name, is brought to confess that she had been seduced by Richard during her husband's absence in Germany, and that her • eldest son was the result of the intrigue.

Act II. At the beginning of the second Act, Philip, King of France, with his son, Lewis, and the Archduke of Austria, is preparing to besiege the city of Angiers, which refuses to acknowledge Arthur's right, when John appears on the scene with an English army. After mutual recriminations, each king appeals to the citizens of the place to admit his claim, John for himself, Philip on behalf of Arthur. On their refusal, an indecisive engagement takes place between the two armies, at the close of which the Bastard suggests that, uniting their powers, the two kings should first bring the city into submission, and then continue the contest to decide to which of them the city shall belong. The suggestion is approved; but while preparations are being made to carry the agreement into effect, one of the chief citizens proposes a settlement of the quarrel by the marriage of

Blanch, niece to John, with Lewis, the Dauphin. To this proposal Philip and John assent, the latter agreeing to bestow Anjou, Touraine, Maine, and Poitiers upon Blanch, as a dowry, while, as a sop to Constance and his own conscience, he proposes to create Arthur Duke of Bretagne and Earl of Richmond, and to make over to him the city of Angiers. The Act then closes with preparations for the wedding.

The third Act introduces Salisbury bearing to Con- Act III.  
stance the tidings of the agreement that had been entered into; and upon the entrance of the two Kings, Elinor, etc., a fierce contest of words takes place between the mother and the grandmother of Arthur, the former bitterly reproaching Philip and Austria for having abandoned her son's cause. While these recriminations are going on, Pandolph, the Pope's legate, appears upon the scene, demanding of John his reason for refusing to acknowledge Stephen Langton as Archbishop of Canterbury. The King, defying the Pope, is at once excommunicated by the legate, while Philip is bidden, on pain of the Church's curse, to break off all league with him, and to show his obedience to the Pope by making war upon the "arch-heretic." Philip reluctantly obeys, and the first Scene ends with preparation on both sides for the conflict. The second Scene merely brings in the Bastard, bearing the head of the Archduke whom he had killed; and John, who in the engagement had taken Arthur captive, making him over to the custody of Hubert de Burgh, a Norman knight devoted to the King. In the third Scene the Bastard is commissioned by John to return to England and wring from the clergy their hoarded treasures in order to meet the expenses of

the war. On his departure, the king breaks with Hubert as to Arthur's murder, which with little demur Hubert undertakes to bring about. The fourth Scene is mainly taken up with Constance's lamentations for her son, now torn from her, and with Pandulph's persuasion of Lewis to invade England.

Act IV.

With the fourth Act we come to the Scene between Hubert and Arthur, whose eyes the former is preparing to have burnt out in order to render impossible his coming to the throne. Arthur's pleadings, however, soften Hubert's heart, and he renounces his project. In the second Scene John, newly re-crowned, is urged by Pembroke and Salisbury to give Arthur his liberty, and has scarcely promised to do so, when Hubert, entering, tells him privately of Arthur's death. On his announcing these tidings to the lords, they throw off their allegiance and quit his presence. A messenger then appears with news of the French invasion under Lewis, and immediately afterwards the Bastard returns to report the result of his commission to plunder the abbeys, bringing with him a hermit whom he had arrested for prophesying that before Ascension Day the King would yield up his crown. John, having ordered the hermit to be taken to prison, and to be put to death on the day to which his prophecy referred, gives the Bastard the task of trying to reconcile the revolted peers. On his departure, Hubert enters; and, telling the King that Arthur is still alive, is ordered to communicate the fact to the peers with all possible speed. The third Scene opens with Arthur's death in his attempted escape from prison. The peers in consultation about joining Lewis, are met by the Bastard, who calls upon them to return to the

King. He has hardly delivered his message, when they come upon Arthur's dead body outside the castle walls; and Hubert, entering, is accused by them of the deed. An angry colloquy ensues, at the end of which Hubert is ordered to take up Arthur's body for burial, and the Bastard proceeds to rejoin the King.

By this time John, frightened out of his obstinacy by <sup>Act V.</sup> the menacing attitude of his subjects, determines to make submission to the Pope, and yields up his crown, which is then returned to him by the legate. The Bastard enters with news that the nobles refuse to return, and that the people are welcoming the Dauphin. At the King's entreaty, Pandulph goes off with the object of persuading Lewis to make peace, while John, utterly unnerved, leaves the Bastard to make preparations for the defence of the country. The second Scene describes the compact between the revolted lords and the Dauphin, and the legate's unsuccessful endeavour to persuade the latter to return to France. In the third Scene, John enters from the field of battle, prostrate with fever, and is borne off in a litter to Swinstead Abbey. In the fourth Scene, another part of the field is shown, in which the French lord, Melun, persuades Salisbury, Pembroke, and Bigot, to abandon Lewis, whose intention is to put them to death at the close of the battle, and to return to the King. In the fifth, the Dauphin, boasting of his success in the battle, is informed of the falling off of these lords, and of the wreck of his expected reinforcements on the Goodwin Sands. Meanwhile the King has been poisoned by a monk, and Hubert, in the death scene, seeks out the Bastard to inform him of this fact. Together they hasten to Swinstead, when, in the seventh

Scene, the revolted lords, with Prince Henry, are found assembled round John's death-bed as he expires in great agony. The Play closes with the news that the Dauphin is setting out on his return, and with preparations for the King's funeral and his son's accession to the throne.

Deviations  
from history.

Having now traced the course of the Play, it will be convenient for us to notice the main deviations from history which, for one cause or other, Shakespeare has chosen to make.

In the first place, Arthur's title to the throne, which was without doubt a sound one, is represented in the Play as indisputable, though in reality John had this much in his justification that in those days the rule of lineal descent was not as distinctly recognized as it later on came to be; that in the second of Richard's two wills he is named as successor to the throne; and that his accession was confirmed by election. In the next place, though Arthur's right was the cause of the wars between Philip and John, it was not in his murder that the real troubles of John's reign, continuing to its end, had their origin. These were due to his ill-treatment of his subjects, but for which the Pope's interference would probably have had but little effect. Again, "The great quarrel between John and the Pope, with reference to the election of Stephen Langton, did not take place till 1207, about six years after Arthur was taken prisoner at Mirebeau. Pandulph was not sent 'to practise with the French king' against John till 1211; and the invasion of England by the Dauphin (which is suggested by Pandulph as likely to be supported by the indignation of the English on the death of Arthur) did not take place till 1216,

the year of John's death" (Knight, *Pictorial Shakspeare*, p. 57). In regard to Arthur, Shakespeare has made several more or less important deviations from history. When we first meet with him, as also at the time of his death, he is represented as little more than a child, while in reality he lived to be nearly eighteen years old. In the second place, his confinement and death are represented as taking place in England. In point of fact, he was first confined at Falaise, and afterwards at Rouen, where he died. Further, the scene between Hubert and Arthur has no historical authority, Hubert having, according to Holinshead, saved Arthur from the men sent to murder him. In the Play, Angiers refuses to acknowledge as its lord either John or Arthur until the question of right to the throne of England should be decided by battle; whereas in reality Anjou, Touraine, Maine, were from the first loyal to Arthur. Shakespeare's Constance is a widow; the real Constance was at this time married to her third husband, Guy De Thouars. Moreover, she died the year before Arthur fell into John's hands. The Austrian Archduke, who had confined Richard in a dungeon, is made to live five or six years after the date of his actual death, and is represented as one and the same person with Vidomar, Viscount of Limoges, in besieging whose castle of Chaluz, Richard was mortally wounded. The four wars between John and Philip are compressed into two; and at the close of the Play the Dauphin's return to France makes it appear that all idea of trying to conquer England had been abandoned, though in reality Philip's efforts were continued for two years longer. Finally, though Holinshead, on the authority of Caxton, speaks of John as having been

poisoned by a monk, he, according to the best authorities, died at Newark of a fever, not at Swinstead.

Reasons for  
these deviations.

For the more important of the foregoing deviations from history, Hudson finds a reason in the conception of John's character and of the events of his reign which the older play of the *Troublesome Raigne*, etc., and Bishop Ball's pageant of *King John*, had established in the popular mind. "The King John of the stage," he remarks, "striking in with the passions and interests of the time, had become familiar to the people, and twined itself closely with their feelings and thoughts. A faithful version would have worked at great disadvantage in competition with the theatrical one thus established. This prepossession of the popular mind Shakespeare may well have judged it unwise to disturb. In other words, the current of popular association being so strong, he probably chose rather to fall in with it than to stem it. We may regret that he did so ; but we can hardly doubt that he did it knowingly and on principle : nor should we so much blame him for not stemming that current as thank him for purifying it." Again, in regard to the behaviour of Angiers and the circumstances of Arthur's imprisonment and death, "These, however, are immaterial points in the course of the drama, save as the latter has the effect of bringing Arthur nearer to the homes and hearts of the English people ; who would naturally be more apt to resent his death if it occurred at their own doors." The representation of Constance as a widow, and the prolongation of her life beyond its actual date, Hudson considers "a breach of history every way justifiable, since it gives an occasion, not otherwise to be had, for some noble outpourings of maternal grief

and tenderness. And the mother's transports of sorrow might well consist with a second marriage, though to have represented her thus would have impaired the pathos of her situation, and at the same time have been a needless embarrassment of the action. It is enough that so she would have felt and spoken had she been still alive ; her proper character being thus allowed to transpire in circumstances which she did not live to see." The same reason, viz., that greater pathos could be given to the scenes in which Arthur appears, led Shakespeare to make him out much younger than he really was. The Austrian Archduke, like Constance, is shown as alive some years after his actual death "for no other purpose than that Richard's natural son may have the honour of revenging his father's wrongs and death." In following Holinshed's account of the cause of John's death, Shakespeare may have done so because he believed the fact to be as represented, or his object may have been to enhance the hatred in which John's subjects held him. Furnivall, noticing that in the older play the monk is prompted to the deed by John's anti-papal patriotism, considers that Shakespeare in setting this story aside has "left a serious blot on his drama which it is impossible to remove." To me it seems more in keeping with his attitude in this play towards religious questions that he has omitted the question of motive on the monk's part, and Holinshed's account can scarcely be said to bear out the idea that religious fanaticism had anything to do with the action. His words are, "There be which have written that after he had lost his army, he came to the abbey of Swinestead, in Lincolnshire, and there understanding the cheapness and plenty of corn, shewed him-

self greatly displeased therewith; as that he for the hatred which he bare to the English people, that had so traitorously revolted from him unto his adversary Lewis, wished all misery to light upon them, and thereupon said in his anger, that he would cause all kind of grain to be at a far higher price ere many days should pass. Whereupon a monk who heard him speak such words, *being moved with zeal for the oppression of his country*, gave the King poison in a cup of ale, whereof he first took the assay, to cause the king not to suspect the matter, and so they both died in manner at one time."

The general question of literal accuracy in historical dramas considered.

On the subject of literal accuracy in historical dramas, Knight remarks, "It would appear scarcely necessary to entreat the reader to bear in mind ... that the 'Histories' of Shakspeare are Dramatic Poems. And yet, unless this circumstance be watchfully regarded, we shall fall into the error of setting up one form of truth in contradiction to, and not in illustration of, another form of truth. It appears to us to be worse than useless employment to be running parallels between the poet and the chronicler, for the purpose of showing that for the liberal facts of history the poet is not so safe a teacher as the chronicler ... The 'lively images' of the poet present a general truth much more completely than the tedious narratives of the annalist. The ten magnificent 'histories' of Shakspeare ... stand in the same relation to the contemporary historians of the events they deal with, as a landscape does to a map ... The principle, therefore, of viewing Shakspeare's history through another medium than that of his art, and pronouncing, upon this view, that his historical plays cannot be given to our youth 'as properly historical,' is nearly

as absurd as it would be to derogate from the merits of Mr. Turner's beautiful drawings of coast scenery, by maintaining and proving that the draughtsman had not accurately laid down the relative positions of each bay and promontory ... There may be, in the poet, a higher truth than the literal, evolved in spite of, or rather in combination with, his minute violations of accuracy; men may in the poet better study history, 'so to speak after nature,' than in the annalist,—because the poet masses and generalizes his facts, subjecting them, in the order in which he presents them to the mind, as well as in the elaboration which he bestows upon them, to the laws of his art, which has a clearer sense of fitness and proportion than the laws of a dry chronology. But, at any rate, the structure of an historical drama and of an historical narrative are so essentially different, that the offices of the poet and the historian must never be confounded. It is not to derogate from the poet to say that he is not an historian; it will be to elevate Shakspeare when we compare his poetical truth with the truth of history. We have no wish that he had been more exact and literal." Hudson, too, in noticing the anticipation by several years of the papal instigation as the cause of the war in which Arthur was taken prisoner, observes that "The laws of dramatic effect often require that the force and import of divers actual events be condensed and massed together. To disperse the interest over many details of action involves such a weakening of it as poetry does not tolerate. So that the Poet was eminently judicious in this instance of concentration. The conditions of right dramatic interest clearly required something of the kind. United, the several events

might stand in the drama; divided, they must fall. Thus the course of the play in this matter was fitted to secure as much of actual truth as could be told *dramatically* without defeating the purpose of the telling. Shakespeare has many happy instances of such condensation in his historical pieces."

— Spirit of the Play.

✓ In dealing with the general spirit of the Play, Gervinus points out that Shakespeare has throughout "softened for the better the traits of the principal political characters, and has much obliterated the bad. His John, his Constance, his Arthur, his Philip Augustus, even his Elinor, are better people than they are found in history. The ground of this treatment, which is not usual to him, is not merely that in this instance he did not draw directly from the sources of the Chronicle; his design in it was also ... that the vehicles of the political story should be merely men of ordinary stamp, deriving their motives for their actions from no deep-lying passions; men neither of a very noble nor of a very ignoble sort, but, as is generally the case in the political world, men acting from selfishness and common interest." Shakespeare has also shown a wide difference from the older play, and Bishop Ball's pageant, in the way in which he treats the question of opposing religion. His feelings towards the Papal power and towards Protestantism have no bitterness on the one hand or enthusiasm on the other; but, as Hudson points out, are "only the natural beatings of a sound, honest English heart, resolute to withstand alike all foreign encroachments, whether from kings, or emperors, or popes." And while "giving full vent to the indignation of the English at Popish rule and intrigue, encroachment and oppression," Shakespeare,

✓

remarks Gervinus, "did not go so far as to make a farce of Faulconbridge's extortion from the clergy; the old piece offered him here a scene in which merry nuns and brothers burst forth from the opened coffers of the 'hoarding abbots,' a scene certainly very amusing to the fresh Protestant feelings of the time, but to our poet's impartial mind the dignity of the clergy, nay even the contemplativeness of cloister-life, was a matter too sacred for him to introduce it in a ridiculous form into the seriousness of history." Another noticeable feature in the spirit of the play is the light in which Shakespeare, in accordance with historical truth, represents the feelings of his countrymen in John's time towards the Papal interference. On this point Green, *History of the English People*,\* remarks, "In after times men believed that England thrilled at the news [of Pandulph's intervention on John's behalf] with a sense of national shame, such as she had never felt before. 'He has become the Pope's man,' the whole country was said to have murmured; 'he has forfeited the very name of king; from a free man he has degraded himself into a serf.' But this was the belief of a time still to come, when the rapid growth of national feeling, which this step and its issues did more than anything to foster, made men look back on the scene between John and Pandulph as a national dishonour. We see little trace of such a feeling in the contemporary accounts of the time. All seem rather to have regarded it as a complete settlement of the difficulties in which king and kingdom were involved. As a political measure, its success was immediate and complete. The French army at once broke up in impotent rage."

\* Volume I., page 236.

The Char-  
acters in the  
Play.

John.

The more prominent characters in the play are John, Constance, the Bastard, and Pandulph. John, as has been pointed out, though cruel and weak, is not, at all events in the earlier scenes, portrayed in colours as dark as those used by the historians. Hume\* says, "The character of King John is nothing but a complication of vices equally mean and odious, and alike ruinous to himself and destructive to his people. Cowardice, inactivity, folly, levity, licentiousness, ingratitude, treachery, tyranny, and cruelty—all these qualities appear too evidently in the several incidents of his life to give us room to suspect that the disagreeable picture has been anywise overcharged by the prejudices of the ancient historians." According to Stubbs,\* "John trusted no man, and no man trusted him"; Macaulay\* calls him "a trifier and a coward." Green\* alone has a good word to say for him, declaring that "with all his vices, he yet possessed all the quickness, vivacity, cleverness, good humour, and social charm which distinguished his House." At the opening of the Play he is represented as blustering a good deal, though at the same time resolute,—a resolution no doubt largely due to his mother's strong will,—and showing in his invasion of France both promptitude and personal courage. He is, of course, ready enough to enter into an unholy compact with Philip, but the facility of compromise is due rather to a consciousness of the doubtful nature of the title by which he holds the crown than to any promptings of physical cowardice. Again, in his defiance of the Pope, Shakespeare gives him something like real dignity of purpose; while his retreat from

\* Quoted by Canning, *Hist. Thoughts*, etc.

France is acknowledged by Philip and Lewis to have been conducted with masterly generalship. It may be that a good deal of the determination he displays is only such as would be evoked in anyone so highly placed when amid the excitement of war ; for no sooner is that excitement past, than he enacts the most shameless scene in the play, that in which he would tempt Hubert to the murder of Arthur, though not daring to put his temptation into anything but hints. Still, Dowden, as it seems to me, somewhat exaggerates when he says, "The show of kingly strength and dignity in which John is clothed in the earlier scenes of the play must ... be recognised (although Shakspeare does not obtrude the fact), as no more than a poor pretence of true regal strength and honour." On the other hand, if this be the very rigour of the law, Gervinus appears to discover in John qualities which Shakespeare would hardly acknowledge as his gift. "He is not," [*i.e.* at the opening of the play] that critic remarks, "the image of a brutal tyrant, but only the type of the hard manly nature, without any of the enamel of finer feelings, and without any other motives for action than those arising from the instinct of this same inflexible nature and of personal interest. Severe and earnest, an enemy to cheerfulness and merry laughter, conversant with dark thoughts, of a restless, excited temperament, he quickly rises to daring resolves ; he is uncommunicative to his best advisers, laconic and reserved ; he does not agree to the good design of his evil mother that he should satisfy Constance and her claims by an accommodation ; it better pleases his warlike manly pride to bear arms against threatened arms ; in his campaigns against

Constance and her allies the enemy himself feels that the 'hot haste,' managed with so much foresight, and the wise order in so wild a cause, are unexampled."

Here it seems to me that we have a nearer approach to nobility of nature than the play warrants; and, further, that Shakespeare would not be likely to invest with such firmness of backbone a character so soon to be shown as the very impersonation of weakness. For whatever

John's behaviour in the earlier scenes, from the time of his return to England we see in him nothing but meanness, the most piteous vacillation, grovelling humility, and an utter absence of anything like courage in adversity. These may be the essential qualities of his nature

which stirring events have for a time obscured while brightening; or it may be that 'coward conscience,' after the manner threatened by the ghosts in Richard the Third's dream, paralyses whatever activity of mind he once possessed, whatever resolution he had in France

nerved himself to display. In order to strengthen his position with his own countrymen, he on his return goes through the farce of being crowned again (in reality for the fourth time); he yields, plainly out of fear, to the demand made by Pembroke for Arthur's liberation; he hypocritically laments Arthur's death when the news of it is brought to him; is terror-stricken by the report of the Dauphin's invasion; with incredible meanness reproaches Hubert for the crime which had been his own suggestion; apologizes as unreservedly when told by Hubert that his order has not been carried out; yields up to Pandulph the crown which he had boastfully declared he would maintain "without the assistance of a mortal hand"; beseeches him in the very spirit of

cringing servility to negotiate peace with the Dauphin ; in absolute prostration of mind leaves it to the Bastard to make preparations for defence ; is seen hastening from the battle-field to nurse his fever at Swinstead, and finally in his death agony parades his facility of quibbling out maudlin lamentations for himself. ✓

Constance's action in the play is so small that it is not Constance. necessary to trace it ; while for an analysis of her character I would refer all students of the play to Mr. Jameson's *Characteristics of Women*, with the single remark that Hudson seems to me to be justified in thinking that the critics are inclined to pitch too high their praise, not as ✓ to the conception of the character, but as to the style of execution.

The Bastard, on the other hand, pervades the play The Bastard. with a presence ever active. The first Act is almost all Faulconbridge, with his good-humoured jests during the dispute, his readily-given adherence to John, his amusing self-complacency on being knighted, and his affectionate patronage of his mother. In the second, his impudent banter of the Austrian Archduke relieves the contentious mouthings of the two kings ; his is the practical suggestion that Angiers should be brought to its bearings by the combined attack of the opposing forces ; and from him, though pretending to no more exalted a morality than the pursuit of selfish expediency, we have a caustic commentary on the hypocrisy and treachery of Philip and John. It is he who is prominent in the battle of the third Act ; to him, instinctively assured of his fidelity, John gives the important and difficult commission of wringing from the abbots some of their hoarded wealth ; through his agency John, on the news of the Dauphin's ✓

invasion, hopes to bring back to their allegiance the revolted lords ; from his lips we have the sternest condemnation of Arthur's murder, a condemnation pronounced in spite of his well knowing that Hubert, if guilty, had only so acted out of misguided loyalty to the King. In his outspoken honesty, he shrinks not from freely chiding John when entreating the legate to help him to effect peace with Lewis ; in his embassy to that prince, his fearlessness teaches him a language of defiance which John had not dared to use ; in the ensuing battle he "alone upholds the day" ; to him Hubert hastens upon the poisoning of the King ; and into his ear John pours his last querulous accents, persuaded that from him, if from none else, he will receive a genuine sympathy. The Bastard's general position in the play is thus set out by Swinburne : "Considering this play in its double aspect of tragedy and history, we might say that the English hero becomes the central figure of the poem as seen from the historic side, while John remains the central figure of the poem as seen from its tragic side ; the personal interest that depends on personal crime and retribution is concentrated on the agony of the king ; the national interest which he, though eponymous hero of the poem, was alike inadequate as a craven and improper as a villain to sustain and represent in the eyes of the spectators was happily and easily transferred to the one person of the play who could properly express within the compass of its closing act at once the protest against papal pretension, the defiance of foreign invasion, and the prophetic assurance of self-dependent life and self-sufficing strength inherent in the nation then fresh from a fiercer trial of its quality, which

an audience of the days of Queen Elizabeth would justly expect from the poet who undertook to set before them in action the history of the days of King John." And, again, speaking of him more in his personal character, he observes, "As far beyond the reach of any but his Maker's hand is the pattern of a perfect English warrior, set once for all before the eyes of all ages in the figure of the noble Bastard. The national side of Shakespeare's genius, the heroic vein of patriotism that runs like a thread of living fire through the world-wide range of his omnipresent spirit, has never, to my thinking, found vent or expression to such glorious purpose as here. Not even in Hotspur or Prince Hal has he mixed with more god-like sleight of hand all the lighter and graver good qualities of the national character, or compounded of them so lovable a nature as this."...

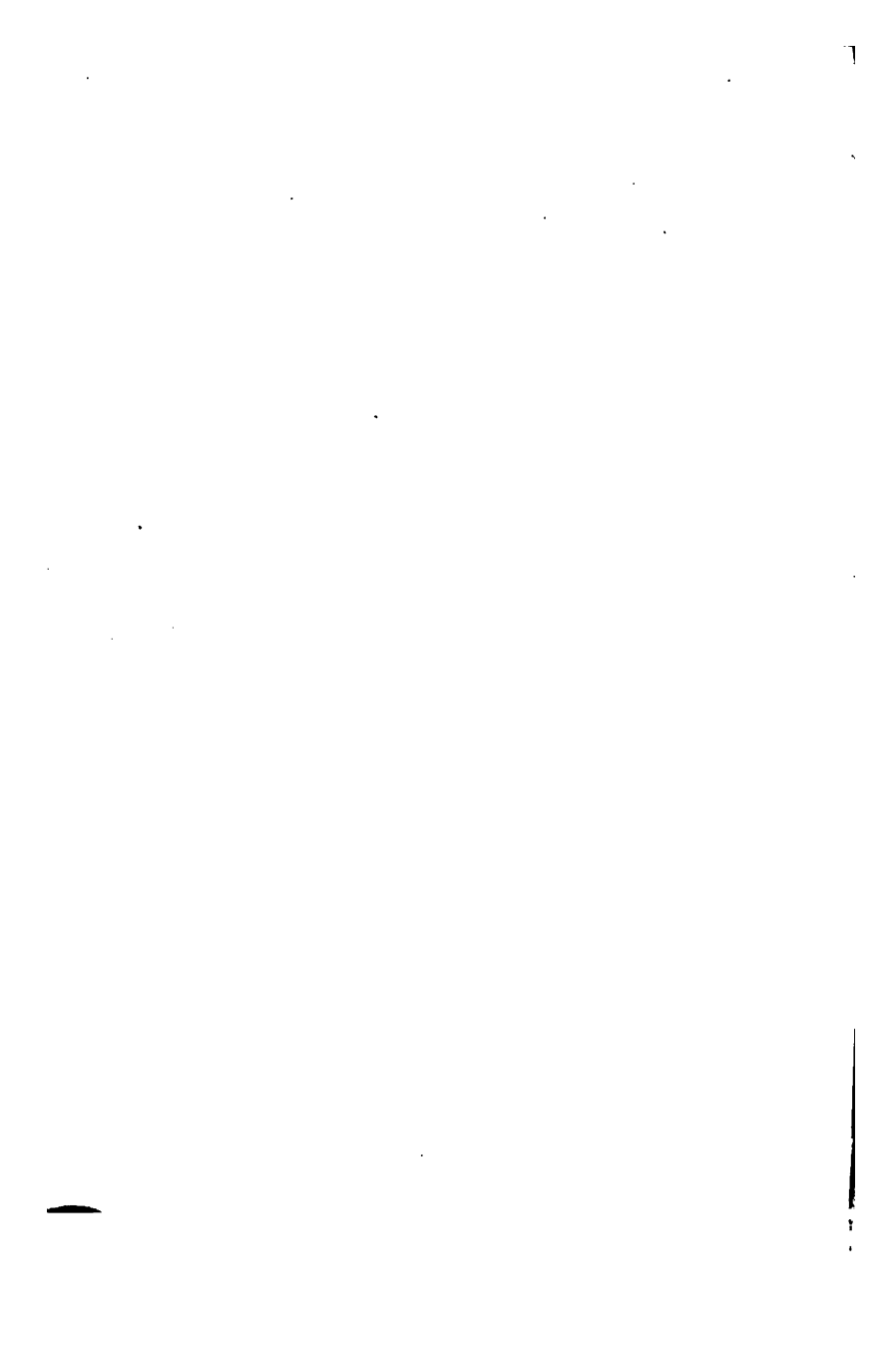
Pandulph, from his point of action, plays nearly as large a part as the Bastard. From Philip, though the most powerful of continental sovereigns, he will brook no wavering in the fulness of obedience to be rendered to the Church by its eldest son; though, knowing how important to the Papacy is his support, he condescends to put forth every subtlety of persuasion, while in the case of the recalcitrant John he scorns all argument, and at once pronounces his excommunication. Upon Lewis he works by appeals to his ambition, in order to use him as a tool for the subjugation of John; and this end attained, he has no object in further humiliating that King, no interest in further giving his countenance to the Dauphin's invasion. That Prince may bluster for awhile and refuse to be a puppet in the legate's hands; but his hesitation is not of much longer duration than was his

father's, and he retires to France in abandonment of a project which he had flattered himself was so soon to be crowned with success. Pandulph is a hard, unlovely character; but he is what his profession made him; and we cannot altogether refuse a kind of admiration to the stern consistency of purpose with which, in the service of the Church, he sweeps away all obstacles, even though among his weapons unblushing casuistry and chicane are those most frequently used.

Style and  
subject-  
matter.

In style, at all events in the three first Acts, *King John* is closely allied with *Richard the Second*; there is the same love of conceits, of antithesis, of rhetorical language, and empty declamation. And though Shakespeare has now shaken himself free from the fetters of rhyme which so hampered him in *Richard the Second*, we have none of that rich prose which occupies so large a part in the later historical plays, and gives them a vigour that is wanting in *King John*. Furnivall points out the similarity in subject matter with *Richard the Third*: "In both plays," he says, "we have cruel uncles planning their nephew's murder because the boys stand between them and the crown. In both we have distracted mothers overwhelmed with grief. In both we have prophecies of ruin and curses on the murderers, and in both the fulfilment of these. In both we have the kingdom divided against itself, and the horrors of civil war. In both we have the same lesson of the danger of division taught to the discontented English parties of Shakespeare's own day. *Richard III.* is the example of the misgovernment of a cruel tyrant; *King John* of the misgovernment of a selfish coward. ... The temptation scene of John and Hubert repeats that of Richard and Tyrrel. The

Bastard's statement of his motive, 'Gain, be my lord,' etc., is like that of Richard the Third's about his villany." ... The scope, however, of *King John* is much larger than that of *Richard the Third*; for while the latter is but the history of the unscrupulous ambitions of one man and of the struggle for power between the two rival houses of York and Lancaster, *King John* deals with matters affecting more deeply the vital interests of England as a nation, and foreshadows the independence of spirit in regard to religious questions which at a later time was to be the accompaniment to political independence.



THE LIFE AND DEATH OF  
KING JOHN.

## DRAMATIS PERSONÆ.

KING JOHN.

PRINCE HENRY, son to the king.

ARTHUR, Duke of Bretagne, nephew to the king.

The Earl of PEMBROKE.

The Earl of ESSEX.

The Earl of SALISBURY.

The Lord BIGOT.

HUBERT DE BURGH.

ROBERT FAULCONBRIDGE, son to Sir Robert Faulconbridge.

PHILIP the BASTARD, his half-brother.

JAMES GURNEY, servant to Lady Faulconbridge.

PEYTER of Pomfret, a prophet.

PHILIP, King of France.

LEWIS, the Dauphin.

LYMOGES, Duke of AUSTRIA.

CARDINAL PANDULPH, the Pope's legate.

MELUN, a French Lord.

CHATILLON, ambassador from France to King John.

QUEEN ELINOR, mother to King John.

CONSTANCE, mother to Arthur.

BLANCH of Spain, niece to King John.

LADY FAULCONBRIDGE.

Lords, Citizens of Angiers, Sheriff, Heralds, Officers, Soldiers,  
Messengers, and other Attendants.

SCENE : *Partly in England, and partly in France.*

# THE LIFE AND DEATH OF KING JOHN.

## ACT I.

### SCENE I. KING JOHN'S *palace.*

*Enter* KING JOHN, QUEEN ELINOR, PEMBROKE, ESSEX,  
SALISBURY, *and others, with* CHATILLON.

*K. John.* Now, say, Chatillon, what would France with us ?

*Chat.* Thus, after greeting, speaks the King of France  
In my behaviour to the majesty,  
The borrow'd majesty, of England here.

*Eli.* A strange beginning : ' borrow'd majesty !'

*K. John.* Silence, good mother ; hear the embassy.

*Chat.* Philip of France, in right and true behalf  
Of thy deceased brother Geffrey's son,  
Arthur Plantagenet, lays most lawful claim  
To this fair island and the territories,  
To Ireland, Poitiers, Anjou, Touraine, Maine,  
Desiring thee to lay aside the sword  
Which sways usurpingly these several titles,  
And put the same into young Arthur's hand,  
Thy nephew and right royal sovereign.

*K. John.* What follows if we disallow of this ?

*Chat.* The proud control of fierce and bloody war,  
To enforce these rights so forcibly withheld.

*K. John.* Here have we war for war and blood for blood,  
Controlment for controlment : so answer France. 20

*Chat.* Then take my king's defiance from my mouth,  
The farthest limit of my embassy.

*K. John.* Bear mine to him, and so depart in peace :  
Be thou as lightning in the eyes of France ;  
For ere thou canst report I will be there,  
The thunder of my cannon shall be heard :  
So hence ! Be thou the trumpet of our wrath  
And sullen presage of your own decay.  
An honourable conduct let him have :  
Pembroke, look to't. Farewell, Chatillon. 30

[*Exeunt Chatillon and Pembroke.*]

*Eli.* What now, my son ! have I not ever said  
How that ambitious Constance would not cease  
Till she had kindled France and all the world,  
Upon the right and party of her son ?  
This might have been prevented and made whole  
With very easy arguments of love,  
Which now the manage of two kingdoms must  
With fearful bloody issue arbitrate.

*K. John.* Our strong possession and our right for us.

*Eli.* Your strong possession much more than your right,  
Or else it must go wrong with you and me : 41  
So much my conscience whispers in your ear,  
Which none but heaven, and you and I shall hear.

*Enter a Sheriff.*

*Essex.* My liege, here is the strangest controversy  
Come from the country to be judged by you  
That e'er I heard : shall I produce the men ?

*K. John.* Let them approach.  
Our abbeyes and our priories shall pay  
This expedition's charge.

*Enter ROBERT FAULCONBRIDGE, and PHILIP his bastard brother.*

What men are you ?

*Bast.* Your faithful subject I, a gentleman 50  
Born in Northamptonshire and eldest son,  
As I suppose, to Robert Faulconbridge,  
A soldier, by the honour-giving hand  
Of Cœur-de-lion knighted in the field.

*K. John.* What art thou ?

*Rob.* The son and heir to that same Faulconbridge.

*K. John.* Is that the elder, and art thou the heir ?  
You came not of one mother then, it seems.

*Bast.* Most certain of one mother, mighty king ;  
That is well known ; and, as I think, one father : 60  
But for the certain knowledge of that truth  
I put you o'er to heaven and to my mother :  
Of that I doubt, as all men's children may.

*Eli.* Out on thee, rude man ! thou dost shame thy mother  
And wound her honour with this diffidence.

*Bast.* I, madam ? no, I have no reason for it ;  
That is my brother's plea and none of mine ;  
The which if he can prove, a' pops me out  
At least from fair five hundred pound a year :  
Heaven guard my mother's honour and my land ? 70

*K. John.* A good blunt fellow. Why, being younger born,  
Doth he lay claim to thine inheritance ?

*Bast.* I know not why, except to get the land.

If old Sir Robert did beget us both  
And were our father, and this son like him,  
O old Sir Robert, father, on my knee  
I give heaven thanks I was not like to thee !

*K. John.* Why, what a madcap hath heaven lent us here !

*Eli.* He hath a trick of Cœur-de-lion's face ;  
The accent of his tongue affecteth him. 80  
Do you not read some tokens of my son

In the large composition of this man ?

*K. John.* Mine eye hath well examined his parts  
And finds them perfect *Richard*. Sirrah, speak,  
What doth move you to claim your brother's land ?

*Bast.* Because he hath a half-face like my father.  
With half that face would he have all my land :  
A half-faced groat five hundred pound a year !

*Rob.* My gracious liege, when that my father lived,  
Your brother did employ my father much,— 90  
And once despatch'd him in an embassy  
To Germany, there with the emperor  
To treat of high affairs touching that time.  
The advantage of his absence took the king  
And in the mean time sojourn'd at my father's ;  
Where how he did prevail I shame to speak,  
But truth is truth : large lengths of seas and shores  
Between my father and my mother lay,  
As I have heard my father speak himself,  
When this same lusty gentleman was got. 100  
Upon his death-bed he by will bequeath'd  
His lands to me, and took it on his death  
That this my mother's son was none of his ;  
Then, good my liege, let me have what is mine,  
My father's land, as was my father's will.

*K. John.* Sirrah, your brother is legitimate ;  
Your father's wife did after wedlock bear him,  
And if she did play false, the fault was hers ;  
Which fault lies on the hazards of all husbands  
(That marry wives. 110  
My mother's son did get your father's heir ;  
Your father's heir must have your father's land.

*Rob.* Shall then my father's will be of no force  
To dispossess that child which is not his ?

*Bast.* Of no more force to dispossess me, sir,  
Than was his will to get me, as I think.

*Eli.* Whether hadst thou rather be a Faulconbridge

And like thy brother, to enjoy thy land,  
Or the reputed son of Cœur-de-lion,  
Lord of thy presence and no land beside ? 120

*Bast.* Madam, an if my brother had my shape,  
And I had his, sir Robert his, like him ;  
And if my legs were two such riding-rods,  
My arms such eel-skins stuff'd, my face so thin  
That in mine ear I durst not stick a rose  
Lest men should say ' Look, where three-farthings goes !'  
And, to his shape, were heir to all this land,  
Would I might never stir from off this place,  
I would give it every foot to have this face ;  
I would not be sir Nob in any case. 130

*Eli.* I like thee well : wilt thou forsake thy fortune,  
Bequeath thy land to him and follow me ?  
I am a soldier and now bound to France.

*Bast.* Brother, take you my land, I'll take my chance.  
Your face hath got five hundred pound a year,  
Yet sell your face for five pence and 'tis dear.  
Madam, I follow you unto the death.

*Eli.* Nay, I would have you go before me thither.

*Bast.* Our country manners give our betters way.

*K. John.* What is thy name ? 140

*Bast.* Philip, my liege, so is my name begun ;  
Philip, good old sir Robert's wife's eldest son.

*K. John.* From henceforth bear his name whose form thou  
bear'st :

Kneel thou down Philip, but rise more great,  
Arise Sir Richard and Plantagenet.

*Bast.* Brother by the mother's side, give me your hand :  
My father gave me honours, yours gave land.  
Now blessed be the hour, by night or day,  
When I was got, sir Robert was away !

*Eli.* The very spirit of Plantagenet ! 150  
I am thy grandam, Richard ; call me so.

*Bast.* Madam, by chance but not by truth ; what though ?

*K. John.* Go, Faulconbridge : now hast thou thy desire ;  
A landless knight makes thee a landed squire.

Come, madam, and come, Richard, we must speed  
For France, for France, for it is more than need.

*Bast.* Brother, adieu : good fortune come to thee !  
For thou wast got i' the way of honesty.

*[Exeunt all but Bastard.]*

A foot of honour better than I was ;  
But many a many foot of land the worse. 160

Well, now can I make any Joan a lady.

'Good den, sir Richard !'—'God-a-mercy, fellow !'—

And if his name be George, I'll call him Peter ;

For new-made honour doth forget men's names ;

'Tis too respective and too sociable

For your conversion. Now your traveller,

He and his toothpick at my worship's mess,

And when my knightly stomach is sufficed,

Why then I suck my teeth and catechize

My picked man of countries : 'My dear sir, 170

Thus, leaning on mine elbow, I begin,

'I shall beseech you'—that is question now ;

And then comes answer like an Absey book :

'O sir,' says answer, 'at your best command ;

At your employment ; at your service, sir :'

'No, sir,' says question, 'I, sweet sir, at yours :'

And so, ere answer knows what question would,

Saving in dialogue of compliment,

And talking of the Alps and Apennines,

The Pyrenean and the river Po, 180

It draws towards supper in conclusion so.

But this is worshipful society

And fits the mounting spirit like myself,

For he is but a bastard to the time

That doth not smack of observation ;

And so am I, whether I smack or no

And not alone in habit and device,

Exterior form, outward accoutrement,  
But from the inward motion to deliver  
Sweet, sweet, sweet poison for the age's tooth : 190  
Which, though I will not practise to deceive,  
Yet, to avoid deceit, I mean to learn ;  
For it shall strew the footsteps of my rising.  
But who comes in such haste in riding-robcs ?  
What woman-post is this ? hath she no husband  
That will take pains to blow a horn before her ?

*Enter* LADY FAULCONBRIDGE and JAMES GURNEY.

O me ! it is my mother. How now, good lady !  
What brings you here to court so hastily ?

*Lady F.* Where is that slave, thy brother ? where is he,  
That holds in chase mine honour up and down ? 200

*Bast.* My brother Robert ? old sir Robert's son ?  
Colbrand the giant, that same mighty man ?  
Is it sir Robert's son that you seek so ?

*Lady F.* Sir Robert's son ! Ay, thou unreverend boy,  
Sir Robert's son : why scorn'st thou at sir Robert ?  
He is sir Robert's son, and so art thou.

*Bast.* James Gurney, wilt thou give us leave awhile ?

*Gur.* Good leave, good Philip.

*Bast.* Philip ! sparrow : James,  
There's toys abroad : anon I'll tell thee more. [*Exit Gurney.*  
Madam, I was not old sir Robert's son : 210

Sir Robert might have eat his part in me  
Upon Good-Friday and ne'er broke his fast :  
To whom am I beholding for these limbs ?  
Sir Robert never help to make this leg.

*Lady F.* Hast thou conspired with thy brother too,  
That for thine own gain shouldst defend mine honour ?  
What means this scorn, thou most untoward knave ?

*Bast.* Knight, knight, good mother, Basilisco-like.  
What ! I am dubb'd ! I have it on my shoulder.

But, mother, I am not sir Robert's son ; 220  
I have disclaim'd sir Robert and my land ;  
Legitimation, name and all is gone :  
Then, good my mother, let me know my father ;  
Some proper man, I hope : who was it, mother ?

*Lady F.* Hast thou denied thyself a Faulconbridge ?

*Bast.* As faithfully as I deny the devil.

*Lady F.* King Richard Cœur-de-lion was thy father :  
Heaven lay not my transgression to my charge !  
Thou art the issue of my dear offence,  
Which was so strongly urged past my defence. 230

*Bast.* Now, by this light, were I to get again,  
Madam, I would not wish a better father.  
Needs must you lay your heart at his dispose,  
Subjected tribute to commanding love,  
Against whose fury and unmatched force  
The aweless lion could not wage the fight,  
Nor keep his princely heart from Richard's hand.  
He that perforce robs lions of their hearts  
May easily win a woman's. Ay, my mother,  
With all my heart I thank thee for my father ! 240  
Who lives and dares but say thou didst not well  
When I was got, I'll send his soul to hell.  
Come, lady, I will show thee to my kin ;  
And they shall say, when Richard me begot,  
If thou hadst said him nay, it had been sin :  
Who says it was, he lies ; I say 'twas not. [Exeunt.]

## ACT II.

SCENE I. *France. Before Angiers.*

*Enter AUSTRIA and forces, drums, etc. on one side: on the other KING PHILIP of France and his power; LEWIS, ARTHUR, CONSTANCE and attendants.*

*K. Philip.* Before Angiers well met, brave Austria.

Arthur, that great forerunner of thy blood,

Richard, that robb'd the lion of his heart

And fought the holy wars in Palestine,

By this brave duke came early to his grave :

And for amends to his posterity,

At our importance hither is he come,

To spread his colours, boy, in thy behalf,

And to rebuke the usurpation

Of thy unnatural uncle, English John :

10

Embrace him, love him, give him welcome hither.

*Arth.* God shall forgive you Cœur-de-lion's death

The rather that you give his offspring life,

Shadowing their right under your wings of war :

I give you welcome with a powerless hand,

But with a heart full of unstained love :

Welcome before the gates of Angiers, duke.

*K. Phi.* A noble boy ! Who would not do thee right ?

*Aust.* Upon thy cheek lay I this zealous kiss,

As seal to this indenture of my love,

20

That to my home I will no more return,

Till Angiers and the right thou hast in France,

Together with that pale, that white-faced shore,

Whose foot spurns back the ocean's roaring tides

And coops from other lands her islanders,

Even till that England, hedged in with the main,

That water-walled bulwark, still secure

And confident from foreign purposes,

Even till that utmost corner of the west  
Salute thee for her king : till then, fair boy, 30  
Will I not think of home, but follow arms.

*Const.* O, take his mother's thanks, a widow's thanks,  
Till your strong hand shall help to give him strength  
To make a more requital to your love !

*Aust.* The peace of heaven is theirs that lift their swords  
In such a just and charitable war.

*K. Phi.* Well then, to work : our cannon shall be bent  
Against the brows of this resisting town.  
Call for our chiefest men of discipline,  
To cull the plots of best advantages : 40  
We'll lay before this town our royal bones,  
Wade to the market-place in Frenchmen's blood,  
But we will make it subject to this boy.

*Const.* Stay for an answer to your embassy,  
Lest unadvised you stain your swords with blood :  
My Lord Chatillon may from England bring  
That right in peace which here we urge in war,  
And then we shall repent each drop of blood  
That hot rash haste so indirectly shed.

*Enter* CHATILLON.

*K. Phi.* A wonder, lady ! lo, upon thy wish, 50  
Our messenger Chatillon is arrived !  
What England says, say briefly, gentle lord ;  
We coldly pause for thee ; Chatillon, speak.

*Chat.* Then turn your forces from this paltry siege  
And stir them up against a mightier task.  
England, impatient of your just demands,  
Hath put himself in arms : the adverse winds,  
Whose leisure I have stay'd, have given him time  
To land his legions all as soon as I ;  
His marches are expedient to this town, 60  
His forces strong, his soldiers confident.  
With him along is come the mother-queen,

An Ate, stirring him to blood and strife :  
With her her niece, the Lady Blanch of Spain ;  
With them a bastard of the king's deceased ;  
And all the unsettled humours of the land,  
Rash, inconsiderate, fiery voluntaries,  
With ladies' faces and fierce dragons' spleens,  
Have sold their fortunes at their native homes,  
Bearing their birthrights proudly on their backs, 70  
To make a hazard of new fortunes here :  
In brief, a braver choice of dauntless spirits  
Than now the English bottoms have waft o'er  
Did never float upon the swelling tide,  
To do offence and scath in Christendom. [ *Drum beats.*  
The interruption of their churlish drums  
Cuts off more circumstance : they are at hand,  
To parley or to fight ; therefore prepare.

*K. Phi.* How much unlook'd for is this expedition !

*Aust.* By how much unexpected, by so much 80  
We must awaken endeavour for defence ;  
For courage mounteth with occasion :  
Let them be welcome then ; we are prepared.

*Enter KING JOHN, ELINOR, BLANCH, the Bastard, Lords,  
and forces.*

*K. John.* Peace be to France, if France in peace permit  
Our just and lineal entrance to our own ;  
If not, bleed France, and peace ascend to heaven,  
Whiles we, God's wrathful agent, do correct  
Their proud contempt that beats His peace to heaven.

*K. Phi.* Peace be to England, if that war return  
From France to England, there to live in peace. 90  
England we love ; and for that England's sake  
With burden of our armour here we sweat.  
This toil of ours should be a work of thine ;  
But thou from loving England art so far,  
That thou has under-wrought his lawful king,

Cut off the sequence of posterity,  
 Out-faced infant state and done a rape  
 Upon the maiden virtue of the crown.  
 Look here upon thy brother Geoffrey's face ;  
 These eyes, these brows, were moulded out of his :      100  
 This little abstract doth contain that large  
 Which died in Geoffrey, and the hand of time  
 Shall draw this brief into as huge a volume.  
 That Geoffrey was thy elder brother born,  
 And this his son ; England was Geoffrey's right  
 And this is Geoffrey's : in the name of God  
 How comes it then that thou art call'd a king,  
 When living blood doth in these temples beat,  
 Which owe the crown that thou o'ermasterest ?

*K. John.* From whom hast thou this great commission,  
 France,      110

To draw my answer from thy articles ?

*K. Phi.* From that supernal judge, that stirs good thoughts  
 In any breast of strong authority,  
 To look into the blots and stains of right :  
 That judge hath made me guardian to this boy :  
 Under whose warrant I impeach thy wrong  
 And by whose help I mean to chastise it.

*K. John.* Alack, thou dost usurp authority

*K. Phi.* Excuse ; it is to beat usurping down.

*Eli.* Who is it thou dost call usurper, France ?      120

*Const.* Let me make answer ; thy usurping son.

*Eli.* Out, insolent ! thy bastard shall be king,  
 That thou mayst be a queen, and check the world !

*Const.* My bed was ever to thy son as true  
 As thine was to thy husband ; and this boy  
 Likier in feature to his father Geoffrey  
 Than thou and John in manners ; being as like  
 As rain to water, or devil to his dam.  
 My boy a bastard ! By my soul, I think  
 His father never was so true begot :      130

It cannot be, an if thou wert his mother.

*Eli.* There's a good mother, boy, that blots thy father.

*Const.* There's a good grandam, boy, that would blot thee.

*Aust.* Peace!

*Bast.* Hear the crier.

*Aust.* What the devil art thou?

*Bast.* One that will play the devil, sir, with you,

An a' may catch your hide and you alone:

You are the hare of whom the proverb goes,

Whose valour plucks dead lions by the beard:

I'll smoke your skin-coat, an I catch you right;

Sirrah, look to't; i' faith, I will, i' faith. 140

*Blanch.* O, well did he become that lion's robe  
That did disrobe the lion of that robe!

*Bast.* It lies as sightly on the back of him *cant do it in much . u*  
As great Alcides' shows upon an ass:

But, ass, I'll take that burthen from your back,

Or lay on that shall make your shoulders crack.

*Aust.* What cracker is this same that deafs our ears  
With this abundance of superfluous breath?

King,—Lewis, determine what we shall do straight.

*K. Phi.* Women and fools, break off your conference. 150

King John, this is the very sum of all;

England and Ireland, Anjou, Touraine, Maine,

In right of Arthur do I claim of thee:

Wilt thou resign them and lay down thy arms?

*K. John.* My life as soon; I do defy thee, France.

Arthur of Bretagne, yield thee to my hand;

And out of my dear love I'll give thee more

Than e'er the coward hand of France can win:

Submit thee, boy.

*Eli.* Come to thy grandam, child.

*Const.* Do, child, go to it grandam, child; 160

Give grandam kingdom, and it grandam will

Give it a plum, a cherry, and a fig:

There's a good grandam.

*Arth.* Good my mother, peace !  
I would that I were low laid in my grave :  
I am not worth this coil that's made for me.

*Eli.* His mother shames him so, poor boy, he weeps.

*Const.* Now shame upon you, whether she does or no !  
His grandam's wrongs, and not his mother's shames,  
Draws those heaven-moving pearls from his poor eyes,  
Which heaven shall take in nature of a fee ; 170  
Ay, with these crystal beads heaven shall be bribed  
To do him justice and revenge on you.

*Eli.* Thou monstrous slanderer of heaven and earth !

*Const.* Thou monstrous injurer of heaven and earth !  
Call not me slanderer ; thou and thine usurp  
The dominations, royalties and rights  
Of this oppressed boy : this is thy eld'st son's son,  
Infortunate in nothing but in thee :  
Thy sins are visited in this poor child ;  
The canon of the law is laid on him, 180  
Being but the second generation  
Removed from thy sin-conceiving womb.

*K. John.* Bedlam, have done.

*Const.* I have but this to say,  
That he's not only plaguèd for her sin  
But God has made her sin and her the plague  
On this removed issue, plaguèd for her  
And with her plague ; her sin his injury,  
Her injury the beadle to her sin,  
All punish'd in the person of this child,  
And all for her ; a plague upon her ! 190

*Eli.* Thou unadvised scold, I can produce  
A will that bars the title of thy son.

*Const.* Ay, who doubts that ? a will ! a wicked will ;  
A woman's will ; a canker'd grandam's will !

*K. Phi.* Peace, lady ! pause, or be more temperate :  
It ill beseems this presence to cry aim  
To these ill-tuned repetitions.

Some trumpet summon hither to the walls  
 These men of Angiers : let us hear them speak  
 Whose title they admit, Arthur's or John's. 200

*Trumpet sounds. Enter certain Citizens upon the walls.*

*First Cit.* Who is it that hath warn'd us to the walls ?

*K. Phi.* 'Tis France, for England.

*K. John.* England, for itself.

You men of Angiers, and my loving subjects,—

*K. Phi.* You loving men of Angiers, Arthur's subjects,  
 Our trumpet call'd you to this gentle parle—

*K. John.* For our advantage ; therefore hear us first.  
 These flags of France, that are advanced here  
 Before the eye and prospect of your town,  
 Have hither march'd to your endamage :  
 The cannons have their bowels full of wrath, 210  
 And ready mounted are they to spit forth  
 Their iron indignation 'gainst your walls :  
 All preparation for a bloody siege  
 And merciless proceeding by these French  
 Confronts your city's eyes, your winking gates ;  
 And but for our approach those sleeping stones,  
 That as a waist doth girdle you about,  
 By the compulsion of their ordinance  
 By this time from their fixed beds of lime  
 Had been dishabited, and wide havoc made 220  
 For bloody power to rush upon your peace.  
 But on the sight of us your lawful king,  
 Who painfully with much expedient march  
 Have brought a countercheck before your gates,  
 To save unscratch'd your city's threatened cheeks,  
 Behold, the French amazed vouchsafe a parle ;  
 And now, instead of bullets wrapp'd in fire,  
 To make a shaking fever in your walls,  
 They shoot but calm words folded up in smoke,  
 To make a faithless error in your ears : 230

Which trust accordingly kind citizens,  
And let us in, your king, whose labour'd spirits,  
Forwearied in this action of swift speed,  
Crave harbourage within your city walls.

*K. Phi.* When I have said, make answer to us both.  
Lo, in this right hand, whose protection  
Is most divinely vow'd upon the right  
Of him it holds, stands young Plantagenet,  
Son to the elder brother of this man,  
And king o'er him and all that he enjoys : 240  
For this down-trodden equity, we tread  
In warlike march these greens before your town,  
Being no further enemy to you  
Than the constraint of hospitable zeal  
In the relief of this oppressed child  
Religiously provokes. Be pleased then  
To pay that duty which you truly owe  
To him that owes it, namely this young prince :  
And then our arms, like to a muzzled bear,  
Save in aspect, hath all offence seal'd up ; 250  
Our cannons' malice vainly shall be spent  
Against the invulnerable clouds of heaven ;  
And with a blessed and unvex'd retire,  
With unhack'd swords and helmets all unbruised,  
We will bear home that lusty blood again  
Which here we came to spout against your town,  
And leave your children, wives and you in peace.  
But if you fondly pass our proffer'd offer,  
'Tis not the roundure of your old-faced walls  
Can hide you from our messengers of war, 260  
Though all these English and their discipline  
Were harbour'd in their rude circumference.  
Then tell us, shall your city call us lord,  
In that behalf which we have challenged it ?  
Or shall we give the signal to our rage  
And stalk in blood to our possession ?

*First Cit.* In brief, we are the king of England's subjects :  
For him, and in his right, we hold this town.

*K. John.* Acknowledge then the king, and let me in.

*First Cit.* That can we not ; but he that proves the king,  
To him will we prove loyal : till that time 271  
Have we ramn'd up our gates against the world.

*K. John.* Doth not the crown of England prove the  
king ?

And if not that I bring you witnesses,  
Twice fifteen thousand hearts of England's breed,—

*Bast.* Bastards, and else.

*K. John.* To verify our title with their lives.

*K. Phi.* As many and as well-born bloods as those,—

*Bast.* Some bastards too.

*K. Phi.* Stand in his face to contradict his claim. 280

*First Cit.* Till you compound whose right is worthiest,  
We for the worthiest hold the right from both.

*K. John.* Then God forgive the sin of all those souls  
That to their everlasting residence,  
Before the dew of evening fall, shall fleet,  
In dreadful trial of our kingdom's king !

*K. Phi.* Amen, amen ! Mount, chevaliers ! to arms !

*Bast.* Saint George, that swinged the dragon, and e'er  
since

Sits on his horse back at mine hostess' door,  
Teach us some fence ! [*To Aust.*] Sirrah, were I at home,  
At your den, sirrah, with your lioness, 291  
I would set an ox-head to your lion's hide,  
And make a monster of you.

*Aust.* Peace ! no more.

*Bast.* O, tremble, for you hear the lion roar.

*K. John.* Up higher to the plain ; where we'll set forth  
In best appointment all our regiments.

*Bast.* Speed then, to take advantage of the field.

*K. Phi.* It shall be so ; and at the other hill  
Command the rest to stand. God and our right. [*Exeunt.*]

*Here after excursions, enter the Herald of France, with trumpets, to the gates.*

*F. Her.* Young men of Angiers, open wide your gates,  
And let young Arthur, Duke of Bretagne, in, 301  
Who by the hand of France this day hath made  
Much work for tears in many an English mother,  
Whose sons lie scattered on the bleeding ground ;  
Many a widow's husband grovelling lies,  
Coldly embracing the discolour'd earth ;  
And victory, with little loss, doth play  
Upon the dancing banners of the French,  
Who are at hand, triumphantly display'd,  
To enter conquerors and to proclaim 310  
Arthur of Bretagne England's king and yours.

*Enter English Herald, with trumpet.*

*E. Her.* Rejoice, you men of Angiers, ring your bells ;  
King John, your king and England's, doth approach,  
Commander of this hot malicious day :  
Their armours, that march'd hence so silver-bright,  
Hither return all gilt with Frenchmen's blood ;  
There stuck no plume in any English crest  
That is removed by a staff of France ;  
Our colours do return in those same hands  
That did display them when we first march'd forth ; 320  
And, like a jolly troop of huntsmen, come  
Our lusty English, all with purpled hands,  
Dyed in the dying slaughter of their foes :  
Open your gates and give the victors way.

*First Cit.* Heralds, from off our towers we might behold,  
From first to last, the onset and retire  
Of both your armies ; whose equality  
By our best eyes cannot be censured :  
Blood hath bought blood and blows have answer'd blows ;

Strength match'd with strength, and power confronted  
power : 330

Both are alike ; and both alike we like.

One must prove greatest : while they weigh so even,  
We hold our town for neither, yet for both.

*Re-enter the two KINGS with their powers, severally.*

*K. John.* France, hast thou yet more blood to cast away ?  
Say, shall the current of our right run on ?  
Whose passage, vex'd with thy impediment,  
Shall leave his native channel and o'erswell  
With course disturb'd even thy confining shores,  
Unless thou let his silver water keep  
A peaceful progress to the ocean. 340

*K. Phi.* England, thou hast not saved one drop of blood,  
In this hot trial, more than we of France ;  
Rather, lost more. And by this hand I swear,  
That sways the earth this climate overlooks,  
Before we will lay down our just-borne arms,  
We'll put thee down, 'gainst whom these arms we bear,  
Or add a royal number to the dead,  
Gracing the scroll that tells of this war's loss  
With slaughter coupled to the names of kings.

*Bast.* Ha, majesty ! how high thy glory towers, 350  
When the rich blood of kings is set on fire !  
O, now doth Death line his dead chaps with steel ;  
The swords of soldiers are his teeth, his fangs ;  
And now he feasts, mousing the flesh of men,  
In undetermined differences of kings.  
Why stand these royal fronts amazed thus ?  
Cry 'havoc !' kings ; back to the stained field,  
You equal potents, fiery-kindled spirits !  
Then let confusion of one part confirm  
The other's peace ; till then, blows, blood and death ! 360

*K. John.* Whose party do the townsmen yet admit ?

*K. Phi.* Speak, citizens, for England ; who's your king ?

*First Cit.* The king of England, when we know the king.

*K. Phi.* Know him in us, that here hold up his right.

*K. John.* In us, that are our own great deputy,  
And bear possession of our person here,  
Lord of our presence, Angiers, and of you.

*First Cit.* A greater power than we denies all this  
And till it be undoubted, we do lock  
Our former scruple in our strong-barr'd gates ; 370  
King'd of our fears, until our fears, resolved,  
Be by some certain king purged and deposed.

*Bast.* By heaven, these scroyles of Angiers flout you,  
kings,  
And stand securely on their battlements,  
As in a theatre, whence they gape and point  
At your industrious scenes and acts of death.  
Your royal presences be ruled by me :  
Do like the mutines of Jerusalem,  
Be friends awhile and both conjointly bend  
Your sharpest deeds of malice on this town : 380  
By east and west let France and England mount  
Their battering cannon charged to the mouths,  
Till their soul-fearing clamours have brawl'd down  
The flinty ribs of this contemptuous city :  
I'd play incessantly upon these jades,  
Even till unfenced desolation  
Leave them as naked as the vulgar air.  
That done, dissever your united strengths,  
And part your mingled colours once again ;  
Turn face to face and bloody point to point ; 390  
Then, in a moment, Fortune shall cull forth  
Out of one side her happy minion,  
To whom in favour she shall give the day,  
And kiss him with a glorious victory.  
How like you this wild counsel, mighty states ?  
Smacks it not something of the policy ?

*K. John.* Now, by the sky that hangs above our heads,

I like it well. France, shall we knit our powers  
And lay this Angiers even with the ground ;  
X Then after fight who shall be king of it ? 400

*Bast.* An if thou has the mettle of a king,  
Being wrong'd as we are by this peevish town,  
Turn thou the mouth of thy artillery,  
As we will ours, against these saucy walls ;  
And when that we have dash'd them to the ground,  
Why then defy each other, and pell-mell  
Make work upon ourselves, for heaven or hell.

*K. Phi.* Let it be so. Say, where will you assault ?

*K. John.* We from the west will send destruction  
Into this city's bosom. 410

*Aust.* I from the north.

*K. Phi.* Our thunder from the south  
Shall rain their drift of bullets on this town.

*Bast.* O prudent discipline ! From north to south :  
Austria and France shoot in each other's mouth :  
I'll stir them to it. Come, away, away !

*First Cit.* Hear us, great kings : vouchsafe awhile to stay,  
And I shall show you peace and fair-faced league ;  
Win you this city without stroke or wound ;  
Rescue those breathing lives to die in beds,  
That here come sacrifices for the field : 420  
Persever not, but hear me, mighty kings.

*K. John.* Speak on with favour ; we are bent to hear.

*First Cit.* That daughter there of Spain, the Lady Blanch,  
Is niece to England : look upon the years  
Of Lewis the Dauphin and that lovely maid :  
If lusty love should go in quest of beauty,  
Where should he find it fairer than in Blanch ?  
If zealous love should go in search of virtue,  
Where should he find it purer than in Blanch ?  
If love ambitious sought a match of birth, 430  
Whose veins bound richer blood than Lady Blanch ?  
Such as she is, in beauty, virtue, birth,

460

*Eli.* Son, list to this conjunction, make this match ;  
 Give with our niece a dowry large enough :  
 For by this knot thou shalt so surely tie 470  
 Thy now unsured assurance to the crown,  
 That yon green boy shall have no sun to ripe  
 The bloom that promiseth a mighty fruit.  
 I see a yielding in the looks of France ;  
 Mark, how they whisper : urge them while their souls  
 Are capable of this ambition,  
 Lest zeal, now melted by the windy breath  
 Of soft petitions, pity and remorse,  
 Cool and congeal again to what it was.

*First Cit.* Why answer not the double majesties 480  
 This friendly treaty of our threaten'd town ?

*K. Phi.* Speak England first, that hath been forward  
 first  
 To speak unto this city : what say you ?

*K. John.* If that the Dauphin there, thy princely son,  
 Can in this book of beauty read 'I love,'  
 Her dowry shall weigh equal with a queen : *his Lady*  
 For Anjou and fair Touraine, Maine, Poitiers, *Blanche.*  
 And all that we upon this side the sea,  
 Except this city now by us besieged,  
 Find liable to our crown and dignity, 490  
 Shall gild her bridal bed and make her rich  
 In titles, honours and promotions,  
 As she in beauty, education, blood,  
 Holds hand with any princess of the world.

*K. Phi.* What say'st thou, boy ? look in the lady's face.

*Lew.* I do, my lord ; and in her eye I find  
 A wonder, or a wondrous miracle,  
 The shadow of myself form'd in her eye ;  
 Which, being but the shadow of your son,  
 Becomes a sun and makes your son a shadow : 500  
 I do protest I never loved myself  
 Till now infixed I beheld myself

Drawn in the flattering table of her eye.

[*Whispers with Blanch.*

*Bast.* Drawn in the flattering table of her eye !

Hang'd in the frowning wrinkle of her brow !

And quarter'd in her heart he doth espy

Himself love's traitor : this is pity now,  
That, hang'd and drawn and quarter'd, there should be  
In such a love so vile a lout as he.

*Blanch.* My uncle's will in this respect is mine : 510

If he see aught in you that makes him like,

That any thing he sees, which moves his liking,

I can with ease translate it to my will ;

Or if you will, to speak more properly,

I will enforce it easily to my love.

Further I will not flatter you, my lord,

That all I see in you is worthy love,

Than this ; that nothing do I see in you,

Though churlish thoughts themselves should be your  
judge,

That I can find should merit any hate. 520

*K. John.* What say these young ones ? What say you, my  
niece ?

*Blanch.* That she is bound in honour still to do

What you in wisdom still vouchsafe to say.

*K. John.* Speak then, prince Dauphin ; can you love this  
lady ?

*Lew.* Nay, ask me if I can refrain from love ;

For I do love her most unfeignedly.

*K. John.* Then do I give Volquessen, Touraine, Maine,

Poitiers and Anjou, these five provinces,

With her to thee ; and this addition more,

Full thirty thousand marks of English coin. 530

Philip of France, if thou be pleased withal,

Command thy son and daughter to join hands.

*K. Phi.* It likes us well ; young princes, close your  
hands.

*Aust.* And your lips too ; for I am well assured  
That I did so when I was first assured.

*K. Phi.* Now, citizens of Angiers, ope your gates,  
Let in that amity which you have made ;  
For at St. Mary's chapel presently  
The rites of marriage shall be solemnized.  
Is not the Lady Constance in this troop ? 540  
I know she is not, for this match made up  
Her presence would have interrupted much :  
X Where is she and her son ? tell me, who knows.

*Lew.* She is sad and passionate at your highness' tent.

*K. Phi.* And, by my faith, this league that we have made  
Will give her sadness very little cure.  
Brother of England, how may we content  
This widow lady ? In her right we came ;  
Which we, God knows, have turn'd another way,  
To our own vantage.

*K. John.* We will heal up all ; 550  
For we'll create young Arthur Duke of Bretagne  
And Earl of Richmond ; and this rich fair town  
We make him lord of. Call the Lady Constance ;  
Some speedy messenger bid her repair  
To our solemnity : I trust we shall,  
If not fill up the measure of her will,  
Yet in some measure satisfy her so  
That we shall stop her exclamation.  
Go we, as well as haste will suffer us,  
To this unlook'd for, unprepared pomp. 560

[*Exeunt all but the Bastard.*]

*Bast.* Mad world ! mad kings ! mad composition !  
John, to stop Arthur's title in the whole,  
Hath willingly departed with a part,  
And France, whose armour conscience buckled on,  
Whom zeal and charity brought to the field  
As God's own soldier, rounded in the ear  
With that same purpose-changer, that sly devil,

That broker, that still breaks the pate of faith,  
That daily break-vow, he that wins of all,  
Of kings, of beggars, old men, young men, maids, 570  
Who, having no external thing to lose  
But the word 'maid,' cheats the poor maid of that,  
That smooth-faced gentleman, tickling Commodity,  
Commodity, the bias of the world,  
The world, who of itself is peised well,  
Made to run even upon even ground,  
Till this advantage, this vile-drawing bias,  
This sway of motion, this Commodity,  
Makes it take head from all indifferency,  
From all direction, purpose, course, intent : 580  
And this same bias, this Commodity,  
This bawd, this broker, this all-changing word,  
Clapp'd on the outward eye of fickle France,  
Hath drawn him from his own determined aid,  
From a resolved and honourable war,  
To a most base and vile-concluded peace.  
And why rail I on this Commodity ?  
But for because he hath not woo'd me yet :  
Not that I have the power to clutch my hand,  
When his fair angels would salute my palm ; 590  
But for my hand, as unattempted yet,  
Like a poor beggar, railleth on the rich.  
Well, whiles I am a beggar, I will rail  
And say there is no sin but to be rich ;  
And being rich, my virtue then shall be  
To say there is no vice but beggary.  
Since kings break faith upon commodity,  
Gain, be my lord, for I will worship thee. [Exit.]

## ACT III.

SCENE I. *The French KING's pavilion.**Enter* CONSTANCE, ARTHUR, *and* SALISBURY.

*Const.* Gone to be married ! gone to swear a peace !  
 False blood to false blood join'd ! gone to be friends !  
 Shall Lewis have Blanch, and Blanch those provinces ?  
 It is not so ; thou hast mispoke, misheard ;  
 Be well advised, tell o'er thy tale again :  
 It cannot be ; thou dost but say 'tis so :  
 I trust I may not trust thee ; for thy word  
 Is but the vain breath of a common man :  
 Believe me, I do not believe thee, man ;  
 I have a king's oath to the contrary.  
 Thou shalt be punish'd for thus frightening me,  
 For I am sick and capable of fears,  
 Oppress'd with wrongs and therefore full of fears,  
 A widow, husbandless, subject to fears,  
 A woman, naturally born to fears ;  
 And though thou now confess thou didst but jest,  
 With my vex'd spirits I cannot take a truce,  
 But they will quake and tremble all this day.  
 What dost thou mean by shaking of thy head ?  
 Why dost thou look so sadly on my son ? --  
 What means that hand upon that breast of thine ?  
 Why holds thine eye that lamentable rheum,  
 Like a proud river peering o'er his bounds ?  
 Be these sad signs confirmers of thy words ?  
 Then speak again ; not all thy former tale,  
 But this one word, whether thy tale be true.

*Sal.* As true as I believe you think them false  
 That give you cause to prove my saying true.

*Const.* O, if thou teach me to believe this sorrow,  
 Teach thou this sorrow how to make me die,

And let belief and life encounter so  
As doth the fury of two desperate men  
Which in the very meeting fall and die.  
Lewis marry Blanch ! O boy, then where art thou ?  
France friend with England, what becomes of me ?  
Fellow, be gone : I cannot brook thy sight :  
This news hath made thee a most ugly man.

*Sal.* What other harm have I, good lady, done,  
But spoke the harm that is by others done ?

*Const.* Which harm within itself so heinous is 40  
As it makes harmful all that speak of it.

*Arth.* I do beseech you, madam, be content.

*Const.* If thou, that bid'st me be content, wert grim,  
Ugly and slanderous to thy mother's womb,  
Full of unpleasing blots and sightless stains,  
Lame, foolish, crooked, swart, prodigious,  
Patch'd with foul moles and eye-offending marks,  
I would not care, I then would be content,  
For then I should not love thee, no, nor thou 50  
Become thy great birth nor deserve a crown.  
But thou art fair, and at thy birth, dear boy,  
Nature and Fortune join'd to make thee great :  
Of Nature's gifts thou may'st with lilies boast  
And with the half-blown rose. But Fortune, O,  
She is corrupted, changed and won from thee ;  
She adulterates hourly with thine uncle John,  
And with her golden hand hath pluck'd on France  
To tread down fair respect of sovereignty,  
And made his majesty the bawd to theirs.  
France is a bawd to Fortune and King John, 60  
That strumpet Fortune, that usurping John !  
Tell me, thou fellow, is not France forsworn ?  
Envenom him with words, or get thee gone  
And leave those woes alone which I alone  
Am bound to under-bear.

*Sal.* Pardon me, madam,

I may not go without you to the kings.

*Const.* Thou may'st, thou shalt ; I will not go with thee :

I will instruct my sorrows to be proud ;

For grief is proud and makes his owner stout.

To me and to the state of my great grief 70

Let kings assemble ; for my grief's so great

That no supporter but the huge firm earth

Can hold it up : here I and sorrows sit ;

Here is my throne, bid kings come bow to it.

*[Seats herself on the ground.]*

*Enter KING JOHN, KING PHILIP, LEWIS, BLANCH, ELINOR, the  
BASTARD, AUSTRIA, and Attendants.*

*K. Phi.* 'Tis true, fair daughter ; and this blessed day

Ever in France shall be kept festival :

To solemnize this day the glorious sun

Stays in his course and plays the alchemist,

Turning with splendour of his precious eye

The meagre cloddy earth to glittering gold : 80

The yearly course that brings this day about

Shall never see it but a holiday.

*Const.* A wicked day, and not a holy day ! *[Rising.]*

What hath this day deserved ? what hath it done,

That it in golden letters should be set

Among the high tides in the calendar ?

Nay, rather turn this day out of the week,

This day of shame, oppression, perjury.

Or, if it must stand still, let wives with child

Pray that their burthens may not fall this day, 90

Lest that their hopes prodigiously be cross'd :

But on this day let seamen fear no wreck ;

No bargains break that are not this day made :

This day, all things begun come to ill end,

Yea, faith itself to hollow falsehood change !

*K. Phi.* By heaven, lady, you shall have no cause

To curse the fair proceedings of this day :

Have I not pawn'd to you my majesty ?

*Const.* You have beguiled me with a counterfeit  
Resembling majesty, which, being touch'd and tried, 100  
Proves valueless : you are forsworn, forsworn ;  
You came in arms to spill mine enemies' blood,  
But now in arms you strengthen it with yours :  
The grappling vigour and rough frown of war  
Is cold in amity and painted peace,  
And our oppression hath made up this league.  
Arm, arm, you heavens, against these perjured kings !  
A widow cries ; be husband to me, heavens !  
Let not the hours of this ungodly day  
Wear out the day in peace ; but, ere sunset, 10  
Set armed discord 'twixt these perjured kings !  
Hear me, O, hear me !

*Aust.* Lady Constance, peace !

*Const.* War ! war ! no peace ! peace is to me a war.  
O Lymoges ! O Austria ! thou dost shame  
That bloody spoil : thou slave, thou wretch, thou coward !  
Thou little valiant, great in villany !  
Thou ever strong upon the stronger side !  
Thou Fortune's champion that dost never fight  
But when her humorous ladyship is by  
To teach thee safety ! thou art perjured too, 120  
And soothest up greatness. What a fool art thou,  
A ramping fool, to brag and stamp and swear  
Upon my party ! Thou cold-blooded slave,  
Hast thou not spoke like thunder on my side,  
Been sworn my soldier, bidding me depend  
Upon thy stars, thy fortune and thy strength,  
And dost thou now fall over to my foes ?  
Thou wear a lion's hide ! doff it for shame,  
And hang a calf's-skin on those recreant limbs.

*Aust.* O, that a man should speak those words to me ! 130

*Bast.* And hang a calf's-skin on those recreant limbs.

*Aust.* Thou dardest not say so, villain, for thy life.

*Bast.* And hang a calf's-skin on those recreant limbs.

*K. John.* We like not this ; thou dost forget thyself.

*Enter PANDULPH.*

*K. Phi.* Here comes the holy legate of the pope.

*Pand.* Hail, you anointed deputies of heaven !

To thee, King John, my holy errand is.

I Pandulph, of fair Milan cardinal,

And from Pope Innocent the legate here,

Do in his name religiously demand

140

Why thou against the church, our holy mother,

So wilfully dost spurn ; and force perforce

Keep Stephen Langton, chosen archbishop

Of Canterbury, from that holy see ?

This, in our foresaid holy father's name,

Pope Innocent, I do demand of thee.

*K. John.* What earthly name to interrogatories

Can task the free breath of a sacred king ?

Thou canst not, cardinal, devise a name

So slight, unworthy and ridiculous,

150

To charge me to an answer, as the pope.

Tell him this tale ; and from the mouth of England

Add thus much more, that no Italian priest

Shall tithe or toll in our dominions ;

But as we, under heaven, are supreme head,

So under Him that great supremacy,

Where we do reign, we will alone uphold,

Without the assistance of a mortal hand :

So tell the pope, all reverence set apart

To him and his usurp'd authority.

160

*K. Phi.* Brother of England, you blaspheme in this.

*K. John.* Though you and all the kings of Christendom

Are led so grossly by this meddling priest,

Dreading the curse that money may buy out ;

And by the merit of vile gold, dross, dust,

Purchase corrupted pardon of a man,

Who in that sale sells pardon from himself,  
Though you and all the rest so grossly led  
This juggling witchcraft with revenue cherish,  
Yet I alone, alone do me oppose 170  
Against the pope and count his friends my foes.

*Pand.* Then, by the lawful power that I have,  
Thou shalt stand cursed and excommunicate :  
And blessed shall he be that doth revolt  
From his allegiance to an heretic ;  
And meritorious shall that hand be call'd,  
Canonized and worshipp'd as a saint,  
That takes away by any secret course  
Thy hateful life.

*Const.* O, lawful let it be  
That I have room with Rome to curse awhile ! 180  
Good father cardinal, cry thou amen  
To my keen curses ; for without my wrong  
There is no tongue hath power to curse him right.

*Pand.* There's law and warrant, lady, for my curse.

*Const.* And for mine too : when law can do no right,  
Let it be lawful that law bar no wrong :  
Law cannot give my child his kingdom here,  
For he that holds his kingdom holds the law ;  
Therefore, since law itself is perfect wrong,  
How can the law forbid my tongue to curse ? 190

*Pand.* Philip of France, on peril of a curse,  
Let go the hand of that arch-heretic ;  
And raise the power of France upon his head,  
Unless he do submit himself to Rome.

*Eli.* Look'st thou pale, France ? do not let go thy hand.

*Const.* Look to that, devil ; lest that France repent,  
And by disjoining hands, hell lose a soul.

*Aust.* King Philip, listen to the cardinal.

*Bast.* And hang a calf's-skin on his recreant limbs.

*Aust.* Well, ruffian, I must pocket up these wrongs, 200  
Because—

*Bast.* Your breeches best may carry them.

*K. John.* Philip, what say'st thou to the cardinal?

*Const.* What should he say, but as the cardinal?

*Lew.* Bethink you, father; for the difference

Is purchase of a heavy curse from Rome,

Or the light loss of England for a friend:

Forgo the easier.

*Blanch.* That's the curse of Rome.

*Const.* O Lewis, stand fast! the devil tempts thee here  
In likeness of a new-uptrimmed bride.

*Blanch.* The Lady Constance speaks not from her faith, 210  
But from her need.

*Const.* O, if thou grant my need,  
Which only lives but by the death of faith,  
That need must needs infer this principle,  
That faith would live again by death of need.  
O then, tread down my need, and faith mounts up;  
Keep my need up, and faith is trodden down!

*K. John.* The king is moved, and answers not to this.

*Const.* O, be removed from him, and answer well!

*Aust.* Do so, King Philip; hang no more in doubt.

*Bast.* Hang nothing but a calf's-skin, most sweet lout. 220

*K. Phi.* I am perplex'd, and know not what to say.

*Pand.* What canst thou say but will perplex thee more,  
If thou stand excommunicate and cursed?

*K. Phi.* Good reverend father, make my person yours,  
And tell me how you would bestow yourself.  
This royal hand and mine are newly knit,  
And the conjunction of our inward souls  
Married in league, coupled and link'd together  
With all religious strength of sacred vows;  
The latest breath that gave the sound of words 230  
Was deep-sworn faith, peace, amity, true love  
Between our kingdoms and our royal selves,  
And even before this truce, but new before,  
No longer than we well could wash our hands

To clap this royal bargain up of peace,  
Heaven knows, they were besmear'd and over-stain'd  
With slaughter's pencil, where revenge did paint  
The fearful difference of incensed kings :  
And shall these hands, so lately purged of blood,  
So newly join'd in love, so strong in both, 240  
Unyoke this seizure and this kind regret ?  
Play fast and loose with faith ? so jest with heaven,  
Make such y~~an~~constant children of ourselves,  
As now again to snatch our palm from palm,  
Unswear faith sworn, and on the marriage-bed  
Of smiling peace to march a bloody host,  
And make a riot on the gentle brow  
Of true sincerity ? O, holy sir,  
My reverend father, let it not be so !  
Out of your grace, devise, ordain, impose 250  
Some gentle order ; and then we shall be blest  
To do your pleasure and continue friends.

*Pand.* All form is formless, order orderless,  
Save what is opposite to England's love.  
Therefore to arms ! be champion of our church,  
Or let the church, our mother, breathe her curse,  
A mother's curse, on her revolting son.  
France, thou mayst hold a serpent by the tongue,  
A chafed lion by the mortal paw,  
A fasting tiger safer by the tooth, 260  
Than keep in peace that hand which thou dost hold.

*K. Phi.* I may disjoin my hand, but not my faith.

*Pand.* So makest thou faith an enemy to faith ;  
And like a civil war set'st oath to oath,  
Thy tongue against thy tongue. O, let thy vow  
First made to heaven, first be to heaven perform'd,  
That is, to be the champion of our church !  
What since thou swore'st is sworn against thyself  
And may not be performed by thyself,  
For that which thou hast sworn to do amiss 270

Is not amiss when it is truly done,  
And being not done, where doing tends to ill,  
The truth is then most done not doing it :  
The better act of purposes mistook  
Is to mistake again ; though indirect,  
Yet indirection thereby grows direct,  
And falsehood falsehood cures, as fire cools fire  
Within the scorched veins of one new-burn'd.  
It is religion that doth make vows kept ;  
But thou hast sworn against religion, 280  
By what thou swear'st against the thing thou swear'st,  
And mak'st an oath the surety for thy truth  
Against an oath : the truth thou art unsure  
To swear, swears only not to be forsworn ;  
Else what a mockery should it be to swear !  
But thou dost swear only to be forsworn ;  
And most forsworn, to keep what thou dost swear.  
Therefore thy later vows against thy first  
Is in thyself rebellion to thyself ;  
And better conquest never canst thou make 290  
Than arm thy constant and thy nobler parts  
Against these giddy loose suggestions :  
Upon which better part our prayers come in,  
If thou vouchsafe them. But if not, then know  
The peril of our curses light on thee  
So heavy as thou shalt not shake them off,  
But in despair die under their black weight.  
*Aust.* Rebellion, flat rebellion !  
*Bast.* Will't not be ?  
Will not a calf's-skin stop that mouth of thine ?  
*Lev.* Father, to arms !  
*Blanch.* Upon thy wedding-day ? 300  
Against the blood that thou hast married ?  
What, shall our feast be kept with slaughter'd men ?  
Shall braying trumpets and loud churlish drums,  
Clamours of hell, be measures to our pomp ?

O husband, hear me ! ay, alack, how new  
Is husband in my mouth ! even for that name,  
Which till this time my tongue did ne'er pronounce.  
Upon my knee I beg, go not to arms  
Against mine uncle.

*Const.* O, upon my knee,  
Made hard with kneeling, I do pray to thee, 310  
Thou virtuous Dauphin, alter not the doom  
Forethought by heaven !

*Blanch.* Now shall I see thy love : what motive may  
Be stronger with thee than the name of wife ?

*Const.* That which upholdeth him that thee upholds,  
His honour : O, thine honour, Lewis, thine honour !

*Lew.* I muse your majesty doth seem so cold,  
When such profound respects do pull you on.

*Pand.* I will denounce a curse upon his head.

*K. Phi.* Thou shalt not need. England, I will fall from  
thee. 320

*Const.* O fair return of banish'd majesty !

*Eli.* O foul revolt of French inconstancy !

*K. John.* France, thou shalt rue this hour within this hour.

*Bast.* Old Time the clock-setter, that bald sexton Time,  
Is it as he will ? well then, France shall rue.

*Blanch.* The sun's o'ercast with blood : fair day, adieu !  
Which is the side that I must go withal ?

I am with both : each army hath a hand ;  
And in their rage, I having hold of both,  
They whirl asunder and dismember me. 330

Husband, I cannot pray that thou mayst win ;  
Uncle, I needs must pray that thou mayst lose ;  
Father, I may not wish the fortune thine ;  
Grandam, I will not wish thy wishes thrive :  
Whoever wins, on that side shall I lose ;  
Assured loss before the match be play'd.

*Lew.* Lady, with me, with me thy fortune lies.

*Blanch.* There where my fortune lives, there my life dies.

*K. John.* Cousin, go draw our puissance together.

[*Exit Bastard.*

France, I am burn'd up with inflaming wrath ;      340  
A rage whose heat hath this condition,  
That nothing can allay, nothing but blood,  
The blood, and dearest-valued blood, of France.

*K. Phi.* Thy rage shall burn thee up, and thou shalt  
turn

To ashes, ere our blood shall quench that fire :  
Look to thyself, thou art in jeopardy.

*K. John.* No more than he that threatens. To arms let's  
hie !      [*Exeunt.*

SCENE II. *The same. Plains near Angiers.*

*Alarums, excursions. Enter the BASTARD, with AUSTRIA'S  
head.*

*Bast.* Now, by my life, this day grows wondrous hot ;  
Some airy devil hovers in the sky  
And pours down mischief. Austria's head lie there,  
While Philip breathes.

*Enter KING JOHN, ARTHUR, and HUBERT.*

*K. John.* Hubert, keep this boy. Philip, make up :  
My mother is assailed in our tent,  
And ta'en, I fear.

*Bast.* My lord, I rescued her ;  
Her highness is in safety, fear you not :  
But on, my liege ; for very little pains  
Will bring this labour to an happy end.

[*Exeunt.*

SCENE III. *The same.*

*Alarums, excursions, retreat. Enter KING JOHN, ELINOR, ARTHUR, the BASTARD, HUBERT, and LORDS.*

*K. John.* [*To Elinor*] So shall it be ; your grace shall stay behind

So strongly guarded. [*To Arthur*] Cousin, look not sad :  
Thy grandam loves thee ; and thy uncle will  
As dear be to thee as thy father was.

*Arth.* O, this will make my mother die with grief !

*K. John.* [*To the Bastard*] Cousin, away for England !  
haste before :

And, ere our coming, see thou shake the bags  
Of hoarding abbots ; set at liberty  
Imprisoned angels : the fat ribs of peace  
Must by the hungry now be fed upon : 10  
Use our commission in his utmost force.

*Bast.* Bell, book, and candle shall not drive me back,  
When gold and silver beck me to come on.  
I leave your highness. Grandam, I will pray,  
If ever I remember to be holy,  
For your fair safety ; so, I kiss your hand.

*Eli.* Farewell, gentle cousin.

*K. John.* Coz, farewell. [*Exit Bastard.*]

*Eli.* Come hither, little kinsman ; hark, a word.

*K. John.* Come hither, Hubert. O my gentle Hubert,  
We owe thee much ! within this wall of flesh 20  
There is a soul counts thee her creditor  
And with advantage means to pay thy love :  
And, my good friend, thy voluntary oath  
Lives in this bosom, dearly cherished.  
Give me thy hand. I had a thing to say,  
But I will fit it with some better time.  
By heaven, Hubert, I am almost ashamed  
To say what good respect I have of thee.

*Hub.* I am much bounden to your majesty.

*K. John.* Good friend, thou hast no cause to say so yet, 30  
But thou shalt have ; and creep time ne'er so slow,  
Yet it shall come for me to do thee good.

I had a thing to say, but let it go :

The sun is in the heaven, and the proud day,

Attended with the pleasures of the world,

Is all too wanton and too full of gawds

To give me audience : if the midnight bell

Did, with his iron tongue and brazen mouth,

Sound one into the drowsy ear of night ;

If this same were a churchyard where we stand, 40

And thou possessed with a thousand wrongs,

Or if that surly spirit, melancholy,

Had baked thy blood and made it heavy-thick,

Which else runs tickling up and down the veins,

Making that idiot, laughter, keep men's eyes

And strain their cheeks to idle merriment,

A passion hateful to my purposes,

Or if that thou couldst see me without eyes,

Hear me without thine ears, and make reply

Without a tongue, using conceit alone, 50

Without eyes, ears and harmful sound of words ;

Then, in despite of brooded watchful day,

I would into thy bosom pour my thoughts :

But, ah, I will not ! yet I love thee well ;

And, by my troth, I think thou lov'st me well.

*Hub.* So well, that what you bid me undertake,

• Though that my death were adjunct to my act

By heaven, I would do it.

*K. John.*

Do not I know thou wouldst ?

Good Hubert, Hubert, Hubert, throw thine eye

On yon young boy : I'll tell thee what, my friend, 60

He is a very serpent in my way ;

And wheresoe'er this foot of mine doth tread,

He lies before me : dost thou understand me ?

Thou art his keeper.

*Hub.* And I'll keep him so,  
That he shall not offend your majesty.

*K. John.* Death.

*Hub.* My lord.

*K. John.* A grave.

*Hub.* He shall not live.

*K. John.* Enough.

I could be merry now. Hubert, I love thee ;

Well, I'll not say what I intend for thee :

Remember. Madam, fare you well :

I'll send those powers o'er to your majesty. 70

*Eli.* My blessing go with thee !

*K. John.* For England, cousin, go :

Hubert shall be your man, attend on you

With all true duty. On toward Calais, ho ! [Exeunt.]

SCENE IV. *The same. The French KING's tent.*

*Enter KING PHILIP, LEWIS, PANDULPH, and Attendants.*

*K. Phi.* So, by a roaring tempest on the flood,

A whole armado of convicted sail

Is scatter'd and disjoin'd from fellowship.

*Pand.* Courage and comfort ! all shall yet go well.

What can go well, when we have run so ill ?

Are we not beaten ? Is not Angiers lost ?

Arthur ta'en prisoner ! divers dear friends slain ?

And bloody England into England gone,

O'erbearing interruption, spite of France ?

*Lew.* What he hath won, that hath he fortified : 10

So hot a speed with such advice disposed,

Such temperate order in so fierce a cause,

Doth want example : who hath read or heard

Of any kindred action like to this ?

*K. Phi.* Well could I bear that England had this praise,  
So we could find some pattern of our shame.

*Enter* CONSTANCE.

X Look, who comes here ! a grave unto a soul ;  
Holding the eternal spirit, against her will,  
In the vile prison of afflicted breath.

I prithee, lady, go away with me. 20

*Const.* Lo, now ! now see the issue of your peace.

*K. Phi.* Patience, good lady ! comfort, gentle Constance !

*Const.* No, I defy all counsel, all redress,  
But that which ends all counsel, true redress,  
Death, death ; O amiable lovely death !  
Thou odoriferous stench ! sound rottenness !  
Arise forth from the couch of lasting night,  
Thou hate and terror to prosperity,  
And I will kiss thy detestable bones  
And put my eyeballs in thy vaulty brows 30  
And ring these fingers with thy household worms  
And stop this gap of breath with fulsome dust  
And be a carrion monster like thyself :  
Come, grin on me, and I will think thou smilest  
And buss thee as thy wife. Misery's love,  
O, come to me !

*K. Phi.* O fair affliction, peace !

*Const.* No, no, I will not, having breath to cry :  
O, that my tongue were in the thunder's mouth !  
Then with a passion would I shake the world ;  
And rouse from sleep that fell anatomy 40  
Which cannot hear a lady's feeble voice,  
Which scorns a modern invocation.

*Pand.* Lady, you utter madness, and not sorrow.

*Const.* Thou art not holy to belie me so ;  
I am not mad : this hair I tear is mine ;  
My name is Constance ; I was Geoffrey's wife ;  
Young Arthur is my son, and he is lost :

I am not mad : I would to heaven I were !  
For then, 'tis like I should forget myself :  
O, if I could, what grief should I forget !  
Preach some philosophy to make me mad,  
And thou shalt be canonized, cardinal ;  
For being not mad but sensible of grief,  
My reasonable part produces reason  
How I may be deliver'd of these woes,  
And teaches me to kill or hang myself :  
If I were mad, I should forget my son,  
Or madly think a babe of clouts were he :  
I am not mad ; too well, too well I feel  
The different plague of each calamity.

50

60

*K. Phi.* Bind up those tresses. O, what love I note  
In the fair multitude of those her hairs !  
Where but by chance a silver drop hath fallen,  
Even to that drop ten thousand wiry friends  
Do glue themselves in sociable grief,  
Like true, inseparable, faithful loves,  
Sticking together in calamity.

*Const.* To England, if you will.

*K. Phi.* Bind up your hairs.

*Const.* Yes, that I will ; and wherefore will I do it ?  
I tore them from their bonds and cried aloud  
'O that these hands could so redeem my son,  
As they have given these hairs their liberty !'  
But now I envy at their liberty,  
And will again commit them to their bonds,  
Because my poor child is a prisoner.  
And, father cardinal, I have heard you say  
That we shall see and know our friends in heaven :  
If that be true, I shall see my boy again ;  
For since the birth of Cain, the first male child,  
To him that did but yesterday suspire,  
There was not such a gracious creature born.  
But now will canker sorrow eat my bud

70

80

And chase the native beauty from his cheek  
And he will look as hollow as a ghost,  
As dim and meagre as an ague's fit,  
And so he'll die ; and, rising so again,  
When I shall meet him in the court of heaven  
I shall not know him : therefore never, never  
Must I behold my pretty Arthur more.

*Pand.* You hold too heinous a respect of grief. 90

*Const.* He talks to me that never had a son.

*K. Phi.* You are as fond of grief as of your child.

*Const.* Grief fills the room up of my absent child,  
Lies in his bed, walks up and down with me,  
Puts on his pretty looks, repeats his words,  
Remembers me of all his gracious parts,  
Stuffs out his vacant garments with his form ;  
Then, have I reason to be fond of grief ?  
Fare you well : had you such a loss as I,  
I could give better comfort than you do. 100  
I will not keep this form upon my head,  
When there is such disorder in my wit.

O Lord ! my boy, my Arthur, my fair son !

My life, my joy, my food, my all the world !

My widow-comfort, and my sorrow's cure ! *[Exit.*

*K. Phi.* I fear some outrage, and I'll follow her. *[Exit.*

*Lew.* There's nothing in this world can make me joy :  
Life is as tedious as a twice-told tale  
Vexing the dull ear of a drowsy man ;  
And bitter shame hath spoil'd the sweet world's taste, 110  
That it yields nought but shame and bitterness.

*Pand.* Before the curing of a strong disease,  
Even in the instant of repair and health,  
The fit is strongest ; evils that take leave,  
On their departure most of all show evil :  
What have you lost by losing of this day ?

*Lew.* All days of glory, joy and happiness.

*Pand.* If you had won it, certainly you had.

No, no ; when Fortune means to men most good,  
She looks upon them with a threatening eye. 120  
'Tis strange to think how much King John hath lost  
In this which he accounts so clearly won :  
Are not you grieved that Arthur is his prisoner ?

*Lew.* As heartily as he is glad he hath him.

*Pand.* Your mind is all as youthful as your blood.  
Now hear me speak with a prophetic spirit ;  
For even the breath of what I mean to speak  
Shall blow each dust, each straw, each little rub,  
Out of the path which shall directly lead  
Thy foot to England's throne ; and therefore mark. 130  
John hath seized Arthur ; and it cannot be  
That, whiles warm life plays in that infant's veins,  
The misplaced John should entertain one hour,  
One minute, nay, one quiet breath of rest.  
A sceptre snatch'd with an unruly hand  
Must be as boisterously maintain'd as gain'd ;  
And he that stands upon a slippery place  
Makes nice of no vile hold to stay him up :  
That John may stand, then Arthur needs must fall ;  
So be it, for it cannot be but so. 140

*Lew.* But what shall I gain by young Arthur's fall ?

*Pand.* You, in the right of Lady Blanch your wife,  
May then make all the claim that Arthur did.

*Lew.* And lose it, life and all, as Arthur did.

*Pand.* How green you are and fresh in this old world !  
John lays you plots ; the times conspire with you ;  
For he that steeps his safety in true blood  
Shall find but bloody safety and untrue.  
This act, so evilly borne, shall cool the hearts  
Of all his people and freeze up their zeal, 150  
That none so small advantage shall step forth  
To check his reign, but they will cherish it ;  
No natural exhalation in the sky,  
No scope of nature, no distemper'd day,

No common wind, no custom'd event,  
But they will pluck away his natural cause  
And call them meteors, prodigies and sigus,  
Abortives, presages and tongues of heaven,  
Plainly denouncing vengeance upon John.

*Lew.* May be he will not touch young Arthur's life, 160  
But hold himself safe in his imprisonment.

*Pand.* O, sir, when he shall hear of your approach,  
If that young Arthur be not gone already,  
Even at that news he dies ; and then the hearts  
Of all his people shall revolt from him  
And kiss the lips of unacquainted change  
And pick strong matter of revolt and wrath  
Out of the bloody fingers' ends of John.

Methinks I see this hurly all on foot :  
And, O, what better matter breeds for you 170  
Than I have named ! The bastard Faulconbridge  
Is now in England, ransacking the church,  
Offending charity : if but a dozen French  
Were there in arms, they would be as a call  
To train ten thousand English to their side,  
Or as a little snow, tumbled about,  
Anon becomes a mountain. O noble Dauphin,  
Go with me to the king : 'tis wonderful  
What may be wrought out of their discontent,  
Now that their souls are topfull of offence. 180  
For England go : I will whet on the king.

*Lew.* Strong reasons make strong actions : let us go :  
If you say ay, the king will not say no. [Exeunt.

## ACT IV.

SCENE I. *A room in a castle.**Enter HUBERT and Executioners.*

*Hub.* Heat me these irons hot ; and look thou stand  
Within the arras : when I strike my foot  
Upon the bosom of the ground, rush forth,  
And bind the boy you shall find with me  
Fast to the chair : be heedful : hence, and watch.

*First Exec.* I hope your warrant will bear out the deed.

*Hub.* Uncleanly scruples ! fear not you : look to 't.

*[Exeunt Executioners.]*

Young lad, come forth ; I have to say with you.

*Enter ARTHUR.*

*Arth.* Good morrow, Hubert.

*Hub.* Good morrow, little prince.

*Arth.* As little prince, having so great a title 10  
To be more prince, as may be. You are sad.

*Hub.* Indeed, I have been merrier.

*Arth.* Mercy on me !

Methinks no body should be sad but I :

Yet, I remember, when I was in France,

Young gentlemen would be as sad as night,

Only for wantonness. By my christendom,

So I were out of prison and kept sheep,

I should be as merry as the day is long ;

And so I would be here, but that I doubt

My uncle practises more harm to me :

20

He is afraid of me and I of him :

Is it my fault that I was Geoffrey's son ?

No, indeed, is 't not ; and I would to heaven

I were your son, so you would love me, Hubert.

*Hub.* [*Aside*] If I talk to him, with his innocent prate  
He will awake my mercy which lies dead :  
Therefore I will be sudden and dispatch.

*Arth.* Are you sick, Hubert ? you look pale to-day :  
In sooth, I would you were a little sick,  
That I might sit all night and watch with you : 30  
I warrant I love you more than you do me.

*Hub.* [*Aside*] His words do take possession of my bosom.  
Read here, young Arthur. [*Showing a paper.*

[*Aside*] How now, foolish rheum !  
Turning despiteous torture out of door !  
I must be brief, lest resolution drop  
Out at mine eyes in tender womanish tears.  
Can you not read it ? is it not fair writ ?

*Arth.* Too fairly, Hubert, for so foul effect :  
Must you with hot irons burn out both mine eyes ?

*Hub.* Young boy, I must.

*Arth.* And will you ?

*Hub.* And I will. 40

*Arth.* Have you the heart ? When your head did but  
ache,

I knit my handkercher about your brows,  
The best I had, a princess wrought it me,  
And I did never ask it you again ;  
And with my hand at midnight held your head,  
And like the watchful minutes to the hour,  
Still and anon cheer'd up the heavy time,  
Saying, ' What lack you ? ' and ' Where lies your grief ? '  
Or ' What good love may I perform for you ? '  
Many a poor man's son would have lien still 50  
And ne'er have spoke a loving word to you ;  
But you at your sick service had a prince.  
Nay, you may think my love was crafty love  
And call it cunning : do, an if you will :  
If heaven be pleased that you must use me ill,  
Why then you must ? Will you put out mine eyes ?

These eyes that never did nor never shall  
So much as frown on you.

*Hub.* I have sworn to do it ;  
And with hot irons must I burn them out.

*Arth.* Ah, none but in this iron age would do it ! 60  
The iron of itself, though heat red-hot,  
Approaching near these eyes, would drink my tears  
And quench his fiery indignation  
Even in the matter of mine innocence ;  
Nay, after that, consume away in rust,  
But for containing fire to harm mine eye.  
Are you more stubborn-hard than hammer'd iron ?  
An if an angel should have come to me  
And told me Hubert should put out mine eyes,  
I would not have believed him,—no tongue but Hubert's. 70  
*Hub.* Come forth. [Stamps.

*Re-enter Executioners, with a cord, irons, &c.*

Do as I bid you do.

*Arth.* O, save me, Hubert, save me ! my eyes are out  
Even with the fierce looks of these bloody men.

*Hub.* Give me the iron, I say, and bind him here.

*Arth.* Alas, what need you be so boisterous-rough ?  
I will not struggle, I will stand stone-still.  
For heaven sake, Hubert, let me not be bound !  
Nay, hear me, Hubert, drive these men away,  
And I will sit as quiet as a lamb ; 80  
I will not stir, nor wince, nor speak a word,  
Nor look upon the iron angrily :  
Thrust but these men away, and I'll forgive you,  
Whatever torment you do put me to.

*Hub.* Go, stand within ; let me alone with him.

*First Exec.* I am best pleased to be from such a deed.

[*Exeunt Executioners.*

*Arth.* Alas, I then have chid away my friend !  
He hath a stern look, but a gentle heart :

Let him come back that his compassion may  
Give life to yours.

*Hub.* Come, boy, prepare yourself. 90

*Arth.* Is there no remedy ?

*Hub.* None, but to lose your eyes.

*Arth.* O heaven, that there were but a mote in yours,  
A grain, a dust, a gnat, a wandering hair,  
Any annoyance in that precious sense !  
Then feeling what small things are boisterous there,  
Your vile intent must needs seem horrible.

*Hub.* Is this your promise ? go to, hold your tongue.

*Arth.* Hubert, the utterance of a brace of tongues  
Must needs want pleading for a pair of eyes :  
Let me not hold my tongue, let me not, Hubert ; 100  
Or, Hubert, if you will, cut out my tongue,  
So I may keep mine eyes : O, spare mine eyes,  
Though to no use but still to look on you !  
Lo, by my troth, the instrument is cold  
And would not harm me.

*Hub.* I can heat it, boy.

*Arth.* No, in good sooth ; the fire is dead with grief,  
Being create for comfort, to be used  
In undeserved extremes : see else yourself ;  
There is no malice in this burning coal ;  
The breath of heaven hath blown his spirit out 110  
And strew'd repentant ashes on his head.

*Hub.* But with my breath I can revive it, boy.

*Arth.* An if you do, you will but make it blush  
And glow with shame of your proceedings, Hubert :  
Nay, it perchance will sparkle in your eyes ;  
And like a dog that is compell'd to fight,  
Snatch at his master that doth tarre him on.  
All things that you should use to do me wrong  
Deny their office : only you do lack  
That mercy which fierce fire and iron extends, 120  
Creatures of note for mercy-lacking uses.

*Hub.* Well, see to live ; I will not touch thine eye  
For all the treasure that thine uncle owes :  
Yet am I sworn, and I did purpose, boy,  
With this same very iron to burn them out.

*Arth.* O, now you look like Hubert ! all this while  
You were disguised.

*Hub.* Peace ; no more. Adieu.  
Your uncle must not know but you are dead ;  
I'll fill these dogged spies with false reports :  
And, pretty child, sleep doubtless and secure, 130  
That Hubert, for the wealth of all the world,  
Will not offend thee.

*Arth.* O heaven ! I thank you, Hubert.

*Hub.* Silence ; no more : go closely in with me :  
Much danger do I undergo for thee. [Exeunt.]

SCENE II. KING JOHN'S palace.

*Enter KING JOHN, PEMBROKE, SALISBURY, and other Lords.*

*K. John.* Here once again we sit, once again crown'd,  
And looked upon, I hope, with cheerful eyes.

*Pem.* This 'once again,' but that your highness pleased,  
Was ~~once~~ superfluous : you were crown'd before,  
And that high royalty was ne'er pluck'd off,  
The faiths of men ne'er stained with revolt ;  
Fresh expectation troubled not the land  
With any long'd-for change or better state.

*Sal.* Therefore, to be possess'd with double pomp,  
To guard a title that was rich before, 10  
To gild refined gold, to paint the lily,  
To throw a perfume on the violet,  
To smooth the ice, or add another hue  
Unto the rainbow, or with taper-light  
To seek the beauteous eye of heaven to garnish,  
Is wasteful and ridiculous excess.

*Pem.* But that your royal pleasure must be done,  
This act is as an ancient tale new told,  
And in the last repeating troublesome,  
Being urged at a time unseasonable.

20

*Sal.* In this the antique and well noted face  
Of plain old form is much disfigured ;  
And, like a shifted wind unto a sail,  
It makes the course of thoughts to fetch about,  
Startles and frights consideration,  
Makes sound opinion sick and truth suspected,  
For putting on so new a fashion'd robe.

*Pem.* When workmen strive to do better than well,  
They do confound their skill in covetousness ;  
And oftentimes excusing of a fault  
Doth make the fault the worse by the excuse,  
As patches set upon a little breach  
Discredit more in hiding of the fault  
Than did the fault before it was so patch'd.

30

*Sal.* To this effect, before you were new crown'd,  
We breathed our counsel : but it pleased your highness  
To overbear it, and we are all well pleased,  
Since all and every part of what we would  
Doth make a stand at what your highness will.

*K. John.* Some reasons of this double coronation  
I have possess'd you with and think them strong ;  
And more, more strong, when lesser is my fear,  
I shall indue you with : meantime but ask  
What you would have reform'd that is not well,  
And well shall you perceive how willingly  
I will both hear and grant you your requests.

40

*Pem.* Then I, as one that am the tongue of these  
To sound the purposes of all their hearts,  
Both for myself and them, but, chief of all,  
Your safety, for the which myself and them  
Bend their best studies, heartily request  
The enfranchisement of Arthur ; whose restraint

50

Doth move the murmuring lips of discontent  
To break into this dangerous argument,—  
If what in rest you have in right you hold,  
Why then your fears, which, as they say, attend  
The steps of wrong, should move you to mew up  
Your tender kinsman and to choke his days  
With barbarous ignorance and deny his youth  
The rich advantage of good exercise ?  
That the time's enemies may not have this  
To grace occasions, let it be our suit  
That you have bid us ask his liberty ;  
Which for our goods we do no further ask  
Than whereupon our weal, on you depending,  
Counts it your weal he have his liberty.

60

*Enter* HUBERT.

*K. John.* Let it be so : I do commit his youth  
To your direction. Hubert, what news with you ?

*[Taking him apart.]*

*Pem.* This is the man should do the bloody deed ;  
He show'd his warrant to a friend of mine :  
The image of a wicked heinous fault  
Lives in his eye ; that close aspect of his  
Does show the mood of a much troubled breast ;  
And I do fearfully believe 'tis done,  
What we so fear'd he had a charge to do.

70

*Sal.* The colour of the king doth come and go  
Between his purpose and his conscience,  
Like heralds 'twixt two dreadful battles set :  
His passion is so ripe, it needs must break.

*Pem.* And when it breaks, I fear will issue thence  
The foul corruption of a sweet child's death.

80

*K. John.* We cannot hold mortality's strong hand :  
Good lords, although my will to give is living,  
The suit which you demand is gone and dead :  
He tells us Arthur is deceased to-night.

*Sal.* Indeed we fear'd his sickness was past cure.

*Pem.* Indeed we heard how near his death he was  
Before the child himself felt he was sick :  
This must be answer'd either here or hence.

*K. John.* Why do you bend such solemn brows on me ? 90  
Think you I bear the shears of destiny ?  
Have I commandment on the pulse of life ?

*Sal.* It is apparent foul play ; and 'tis shame  
That greatness should so grossly offer it :  
So thrive it in your game ! and so, farewell.

*Pem.* Stay yet, Lord Salisbury ; I'll go with thee,  
And find the inheritance of this poor child,  
His little kingdom of a forced grave  
That blood which owed the breadth of all this isle,  
Three foot of it doth hold : bad world the while ! 100  
This must not be thus borne : this will break out  
To all our sorrows, and ere long I doubt. [*Exeunt Lords.*]

*K. John.* They burn in indignation. I repent :  
There is no sure foundation set on blood,  
No certain life achieved by others' death.

*Enter a Messenger.*

A fearful eye thou hast : where is that blood  
That I have seen inhabit in those cheeks ?  
So foul a sky clears not without a storm :  
Pour down thy weather : how goes all in France ?

*Mess.* From France to England. Never such a power 110  
For any foreign preparation  
Was levied in the body of a land.  
The copy of your speed is learn'd by them ;  
For when you should be told they do prepare,  
The tidings comes that they are all arrived.

*K. John.* O, where hath our intelligence been drunk ?  
Where hath it slept ? Where is my mother's care,  
That such an army could be drawn in France,  
And she not hear of it ?

*Mess.* My liege, her ear  
Is stopp'd with dust ; the first of April died 120  
Your noble mother : and, as I hear, my lord,  
The Lady Constance in a frenzy died  
Three days before : but this from rumour's tongue  
I idly heard ; if true or false I know not.

*K. John.* Withhold thy speed, dreadful occasion !  
O, make a league with me, till I have pleased  
My discontented peers ! What ! mother dead !  
How wildly then walks my estate in France !  
Under whose conduct came those powers of France  
That thou for truth givest out are landed here ? 130

*Mess.* Under the Dauphin.

*K. John.* Thou hast made me giddy  
With these ill tidings.

*Enter the BASTARD and PETER of Pomfret.*

Now, what says the world  
To your proceedings ? do not seek to stuff  
My head with more ill news, for it is full.

*Bast.* But if you be afeard to hear the worst,  
Then let the worst unheard fall on your head.

*K. John.* Bear with me, cousin ; for I was amazed  
Under the tide : but now I breathe again  
Aloft the flood, and can give audience  
To any tongue, speak it of what it will. 140

*Bast.* How I have sped among the clergymen,  
The sums I have collected shall express.  
But as I travell'd hither through the land,  
I find the people strangely fantasied ;  
Possess'd with rumours, full of idle dreams,  
Not knowing what they fear, but full of fear :  
And here's a prophet, that I brought with me  
/ From forth the streets of Pomfret, whom I found  
With many hundreds treading on his heels :

To whom he sung, in rude harsh-sounding rhymes, 150  
That, ere the next Ascension-day at noon,  
Your highness should deliver up your crown.

*K. John.* Thou idle dreamer, wherefore didst thou so?

*Peter.* Foreknowing that the truth will fall out so.

*K. John.* Hubert, away with him ; imprison him ;  
And on that day at noon, whereon he says  
I shall yield up my crown, let him be hang'd.  
Deliver him to safety ; and return,  
For I must use thee. [Exit Hubert with Peter.

O my gentle cousin,

Hear'st thou the news abroad, who are arrived ? 160

*Bast.* The French, my lord ; men's mouths are full of it :  
Besides, I met Lord Bigot and Lord Salisbury,  
With eyes as red as new-enkindled fire,  
And others more, going to seek the grave  
Of Arthur, whom they say is kill'd to-night  
On your suggestion.

*K. John.* Gentle kinsman, go,  
And thrust thyself into their companies :  
I have a way to win their loves again ;  
Bring them before me.

*Bast.* I will seek them out.

*K. John.* Nay, but make haste ; the better foot before. 170  
O, let me have no subject enemies,  
When adverse foreigners affright my towns  
With dreadful pomp of stout invasion !  
Be Mercury, set feathers to thy heels,  
And fly like thought from them to me again.

*Bast.* The spirit of the time shall teach me speed. [Exit.

*K. John.* Spoke like a sprightful noble gentleman.  
Go after him ; for he perhaps shall need  
Some messenger betwixt me and the peers ;  
And be thou he.

*Mess.* With all my heart, my liege. [Exit. 180

*K. John.* My mother dead !

*Re-enter HUBERT.*

*Hub.* My lord, they say five moons were seen to-night ;  
Four fixed, and the fifth did whirl about  
The other four in wondrous motion.

*K. John.* Five moons !

*Hub.* Old men and beldams in the streets  
Do prophesy upon it dangerously :  
Young Arthur's death is common in their mouths :  
And when they talk of him, they shake their heads  
And whisper one another in the ear ;  
And he that speaks doth gripe the hearer's wrist, 190  
Whilst he that hears makes fearful action,  
With wrinkled brows, with nods, with rolling eyes.  
I saw a smith stand with his hammer, thus,  
The whilst his iron did on the anvil cool,  
With open mouth swallowing a tailor's news ;  
Who, with his shears and measure in his hand,  
Standing on slippers, which his nimble haste  
Had falsely thrust upon contrary feet,  
Told of a many thousand warlike French  
That were embattailed and rank'd in Kent : 200  
Another lean unwash'd artificer  
Cuts off his tale and talks of Arthur's death.

*K. John.* Why seek'st thou to possess me with these fears ?  
Why urgest thou so oft young Arthur's death ?  
Thy hand hath murder'd him : I had a mighty cause  
To wish him dead, but thou hadst none to kill him.

*Hub.* No had, my lord ! why, did you not provoke me ?

*K. John.* It is the curse of kings to be attended  
By slaves that take their humours for a warrant  
To break within the bloody house of life, 210  
And on the winking of authority  
To understand a law, to know the meaning  
Of dangerous majesty, when perchance it frowns  
More upon humour than advised respect.

*Hub.* Here is your hand and seal for what I did.

*K. John.* O, when the last account 'twixt heaven and earth  
Is to be made, then shall this hand and seal  
Witness against us to damnation !

How oft the sight of means to do ill deeds  
Make deeds ill done ! Hadst not thou been by, 220  
A fellow by the hand of nature mark'd,  
Quoted and sign'd to do a deed of shame,  
This murder had not come into my mind :  
But taking note of thy abhorr'd aspect,  
Finding thee fit for bloody villany,  
Apt, liable to be employ'd in danger,  
I faintly broke with thee of Arthur's death ;  
And thou, to be endeared to a king,  
Made it no conscience to destroy a prince.

*Hub.* My lord,— 230

*K. John.* Hadst thou but shook thy head or made a pause  
When I spake darkly what I purposed,  
Or turn'd an eye of doubt upon my face,  
As bid me tell my tale in express words,  
Deep shame had struck me dumb, made me break off,  
And those thy fears might have wrought fears in me :  
But thou didst understand me by my signs  
And didst in signs again parley with sin ;  
Yea, without stop, didst let thy heart consent,  
And consequently thy rude hand to act 240  
The deed, which both our tongues held vile to name.  
Out of my sight, and never see me more !  
My nobles leave me ; and my state is braved,  
Even at my gates, with ranks of foreign powers :  
Nay, in the body of this fleshly land,  
This kingdom, this confine of blood and breath,  
Hostility and civil tumult reigns  
Between my conscience and my cousin's death.

*Hub.* Arm you against your other enemies,  
I'll make a peace between your soul and you. 250

Young Arthur is alive : this hand of mine  
Is yet a maiden and an innocent hand,  
Not painted with the crimson spots of blood.  
Within this bosom never enter'd yet  
The dreadful motion of a murderous thought ;  
And you have slander'd nature in my form,  
Which, howsoever rude exteriorly,  
Is yet the cover of a fairer mind  
Than to be butcher of an innocent child.

*K. John.* Doth Arthur live ? O, haste thee to the peers,  
Throw this report on their incensed rage, 261  
And make them tame to their obedience !  
Forgive the comment that my passion made  
Upon thy feature ; for my rage was blind,  
And foul imaginary eyes of blood  
Presented thee more hideous than thou art.  
O, answer not, but to my closet bring  
The angry lords with all expedient haste.  
I conjure thee but slowly ; run more fast. *Exeunt.*

SCENE III. *Before the castle.*

*Enter ARTHUR on the walls.*

*Arth.* The wall is high, and yet will I leap down :  
Good ground, be pitiful and hurt me not !  
There's few or none do know me : if they did,  
This ship-boy's semblance hath disguised me quite.  
I am afraid ; and yet I'll venture it.  
If I get down, and do not break my limbs,  
I'll find a thousand shifts to get away :  
As good to die and go, as die and stay. [Leaps down.]  
O me ! my uncle's spirit is in these stones :  
Heaven take my soul, and England keep my bones ! 10  
[Dies.]

*Enter PEMBROKE, SALISBURY, and BIGOT.*

*Sal.* Lords, I will meet him at Saint Edmundsbury :  
It is our safety, and we must embrace  
This gentle offer of the perilous time.

*Pem.* Who brought that letter from the cardinal ?

*Sal.* The Count Melun, a noble lord of France ;  
Whose private with me of the Dauphin's love  
Is much more general than these lines import.

*Big.* To-morrow morning let us meet him then.

*Sal.* Or rather then set forward ; for 'twill be  
Two long days' journey, lords, or ere we meet. 20

*Enter the BASTARD.*

*Bast.* Once more to-day well met, distemper'd lords !  
The king by me requests your presence straight.

*Sal.* The king hath dispossess'd himself of us :  
We will not line his thin bestained cloak  
With our pure honours, nor attend the foot  
That leaves the print of blood where'er it walks.  
Return and tell him so : we know the worst.

*Bast.* Whate'er you think, good words, I think, were best.

*Sal.* Our griefs, and not our manners, reason now.

*Bast.* But there is little reason in your grief ; 30  
Therefore 'twere reason you had manners now.

*Pem.* Sir, sir, impatience hath his privilege.

*Bast.* 'Tis true, to hurt his master, no one else.

*Sal.* This is the prison. What is he lies here ?

*[Seeing Arthur.]*

*Pem.* O death, made proud with pure and princely beauty !  
The earth had not a hole to hide this deed.

*Sal.* Murder, as hating what himself hath done,  
Doth lay it open to urge on revenge.

*Big.* Or, when he doom'd this beauty to a grave,  
Found it too precious-princely for a grave. 40

*Sal.* Sir Richard, what think you ? have you beheld,

Or have you read or heard ? or could you think ?  
 Or do you almost think, although you see,  
 That you do see ? could thought, without this object,  
 Form such another ? This is the very top,  
 The height, the crest, or crest unto the crest,  
 Of murder's arms : this is the bloodiest shame,  
 The wildest savagery, the vilest stroke,  
 That ever wall-eyed wrath or staring rage  
 Presented to the tears of soft remorse.

50

*Pem.* All murders past do stand excused in this :  
 And this, so sole and so unmatchable,  
 Shall give a holiness, a purity,  
 To the yet unbegotten sin of times ;  
 And prove a deadly bloodshed but a jest,  
 Exemplified by this heinous spectacle.

*Bast.* It is a damned and a bloody work ;  
 The graceless action of a heavy hand,  
 If that it be the work of any hand.

*Sal.* If that it be the work of any hand !  
 We had a kind of light what would ensue :  
 It is the shameful work of Hubert's hand ;  
 The practice and the purpose of the king :  
 ✓ From whose obedience I forbid my soul,  
 Kneeling before this ruin of sweet life,  
 And breathing to his breathless excellence  
 The incense of a vow, a holy vow,  
 Never to taste the pleasures of the world,  
 Never to be infected with delight,  
 Nor conversant with ease and idleness,  
 Till I have set a glory to this hand,  
 By giving it the worship of revenge.

60

70

*Pem.* } Our souls religiously confirm thy words.  
*Big.* }

*Enter HUBERT.*

*Hub.* Lords, I am hot with haste in seeking you :

Arthur doth live ; the king hath sent for you.

*Sal.* O, he is bold and blushes not at death.

Avaunt, thou hateful villain, get thee gone !

*Hub.* I am no villain.

*Sal.* Must I rob the law ?

[*Drawing his sword.*

*Bast.* Your sword is bright, sir ; put it up again.

*Sal.* Not till I sheathe it in a murderer's skin. 80

*Hub.* Stand back, Lord Salisbury, stand back, I say ;

By heaven, I think my sword's as sharp as yours :

I would not have you, lord, forget yourself,

Nor tempt the danger of my true defence ;

Lest I, by marking of your rage, forget

Your worth, your greatness and nobility.

*Big.* Out, dunghill ! darest thou brave a nobleman ?

*Hub.* Not for my life : but yet I dare defend

My innocent life against an emperor.

*Sal.* Thou art a murderer.

*Hub.* Do not prove me so ; 90

✓ Yet I am none : whose tongue soe'er speaks false,

✓ Not truly speaks ; who speaks not truly, lies.

*Pem.* Cut him to pieces.

*Bast.* Keep the peace, I say.

*Sal.* Stand by, or I shall gall you, Faulconbridge.

*Bast.* Thou wert better gall the devil, Salisbury :

If thou but frown on me, or stir thy foot,

Or teach thy hasty spleen to do me shame,

I'll strike thee dead. Put up thy sword betime ;

Or I'll so maul you and your toasting-iron,

That you shall think the devil is come from hell. 100

*Big.* What wilt thou do, renowned Faulconbridge ?

Second a villain and a murderer ?

*Hub.* Lord Bigot, I am none.

*Big.* Who kill'd this prince ?

*Hub.* 'Tis not an hour since I left him well :

I honour'd him, I loved him, and will weep

My date of life out for his sweet life's loss.

*Sal.* Trust not those cunning waters of his eyes,  
For villany is not without such rheum ;  
And he, long traded in it, makes it seem  
Like rivers of remorse and innocence.

110

Away with me, all you whose souls abhor  
The uncleanly savours of a slaughter-house ;  
For I am stifled with this smell of sin.

*Big.* Away toward Bury, to the Dauphin there !

*Pem.* There tell the king he may inquire us out.

[*Exeunt Lords.*]

*Bast.* Here's a good world ! Knew you of this fair work ?  
Beyond the infinite and boundless reach  
Of mercy, if thou didst this deed of death,  
Art thou damn'd, Hubert.

*Hub.* Do but hear me, sir.

*Bast.* Ha ! I'll tell thee what ;  
Thou'rt damn'd as black—nay, nothing is so black ;  
Thou art more deep damn'd than Prince Lucifer :  
There is not yet so ugly a fiend of hell  
As thou shalt be, if thou didst kill this child.

120

*Hub.* Upon my soul—

*Bast.* If thou didst but consent  
To this most cruel act, do but despair ;  
And if thou want'st a cord, the smallest thread  
That ever spider twisted from her womb  
Will serve to strangle thee ; a rush will be a beam  
To hang thee on ; or wouldst thou drown thyself,  
Put but a little water in a spoon,  
And it shall be as all the ocean,  
Enough to stifle such a villain up.  
I do suspect thee very grievously.

130

*Hub.* If I in act, consent, or sin of thought,  
Be guilty of the stealing that sweet breath  
Which was embounded in this beauteous clay,  
Let hell want pains enough to torture me.

I left him well.

*Bast.* Go, bear him in thine arms.  
I am amazed, methinks, and lose my way 140  
Among the thorns and dangers of this world.  
How easy dost thou take all England up !  
From forth this morsel of dead royalty,  
The life, the right and truth of all this realm  
Is fled to heaven ; and England now is left  
To tug and scramble and to part by the teeth  
The unowed interest of proud-swelling state.  
Now for the bare-pick'd bone of majesty  
Doth dogged war bristle his angry crest  
And snarleth in the gentle eyes of peace : 150  
Now powers from home and discontents at home  
Meet in one line ; and vast confusion waits,  
As doth a raven on a sick-fall'n beast,  
The imminent decay of wrested pomp.  
Now happy he whose cloak and cincture can  
Hold out this tempest. Bear away that child  
And follow me with speed : I'll to the king :  
A thousand businesses are brief in hand,  
And heaven itself doth frown upon the land. [Exeunt.

## ACT V.

### SCENE I. KING JOHN's palace.

*Enter KING JOHN, PANDULPH, and Attendants.*

*K. John.* Thus have I yielded up into your hand  
The circle of my glory. [Giving the crown.

*Pand.* Take again  
From this my hand, as holding of the pope  
Your sovereign greatness and authority.

*K. John.* Now keep your holy word : go meet the French,

And from his holiness use all your power  
To stop their marches 'fore we are inflamed.  
Our discontented counties do revolt ;  
Our people quarrel with obedience,  
Swearing allegiance and the love of soul 10  
To stranger blood, to foreign royalty.  
This inundation of mistemper'd humour  
Rests by you only to be qualified :  
Then pause not ; for the present time's so sick,  
That present medicine must be minister'd,  
Or overthrow incurable ensues.

*Pand.* It was my breath that blew this tempest up,  
Upon your stubborn usage of the pope ;  
But since you are a gentle convertite,  
My tongue shall hush again this storm of war 20  
And make fair weather in your blustering land.  
On this Ascension-day, remember well,  
Upon your oath of service to the pope,  
Go I to make the French lay down their arms. [*Exit.*]

*K. John.* Is this Ascension-day ? Did not the prophet  
Say that before Ascension-day at noon  
My crown I should give off ? Even so I have :  
I did suppose it should be on constraint ;  
But, heaven be thank'd, it is but voluntary.

*Enter the BASTARD.*

*Bast.* All Kent hath yielded ; nothing there holds out 30  
But Dover castle : London hath received,  
Like a kind host, the Dauphin and his powers :  
Your nobles will not hear you, but are gone  
To offer service to your enemy,  
And wild amazement hurries up and down  
The little number of your doubtful friends.

*K. John.* Would not my lords return to me again,  
After they heard young Arthur was alive ?

*Bast.* They found him dead and cast into the streets,

An empty casket, where the jewel of life  
By some damn'd hand was robb'd and ta'en away. 40

*K. John.* That villain Hubert told me he did live.

*Bast.* So, on my soul, he did, for aught he knew.  
But wherefore do you droop? why look you sad?  
Be great in act, as you have been in thought;  
Let not the world see fear and sad distrust  
Govern the motion of a kingly eye:  
Be stirring as the time; be fire with fire;  
Threaten the threatener and outface the brow  
Of bragging horror: so shall inferior eyes, 50  
That borrow their behaviours from the great,  
Grow great by your example and put on  
The dauntless spirit of resolution.

Away, and glister like the god of war,  
When he intendeth to become the field:  
Show boldness and aspiring confidence.  
What, shall they seek the lion in his den,  
And fright him there? and make him tremble there?  
O, let it not be said: forage, and run  
To meet displeasure farther from the doors, 60  
And grapple with him ere he come so nigh.

*K. John.* The legate of the pope hath been with me,  
And I have made a happy peace with him;  
And he hath promised to dismiss the powers  
Led by the Dauphin.

*Bast.* O inglorious league!  
Shall we, upon the footing of our land,  
Send fair-play offers and make compromise,  
Insinuation, parley and base truce  
To arms invasive? shall a beardless boy,  
A cocker'd silken wanton, brave our fields, 70  
And flesh his spirit in a warlike soil,  
Mocking the air with colours idly spread,  
And find no check? Let us, my liege, to arms:  
Perchance the cardinal cannot make your peace;

Or if he do, let it at least be said  
They saw we had a purpose of defence.

*K. John.* Have thou the ordering of this present time.

*Bast.* Away, then, with good courage ! yet, I know,  
Our party may well meet a prouder foe. [Exeunt.]

SCENE II. *The DAUPHIN's camp at St. Edmundsbury.*

*Enter, in arms, LEWIS, SALISBURY, MELUN, PEMBROKE,  
BIGOT, and Soldiers.*

*Lew.* My Lord Melun, let this be copied out,  
And keep it safe for our remembrance :  
Return the precedent to these lords again ;  
That, having our fair order written down,  
Both they and we, perusing o'er these notes,  
May know wherefore we took the sacrament  
And keep our faiths firm and inviolable.

✓ *Sal.* Upon our sides it never shall be broken.

And, noble Dauphin, albeit we swear  
A voluntary zeal and unurged faith  
To your proceedings ; yet believe me, prince,  
I am not glad that such a sore of time  
Should seek a plaster by contemn'd revolt,  
And heal the inveterate canker of one wound  
By making many. O, it grieves my soul,  
That I must draw this metal from my side  
To be a widow-maker ! O, and there  
Where honourable rescue and defence  
Cries out upon the name of Salisbury !  
But such is the infection of the time,  
That, for the health and physic of our right,  
We cannot deal but with the very hand  
Of stern injustice and confused wrong.  
And is't not pity, O my grieved friends,  
That we, the sons and children of this isle,

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Were born to see so sad an hour as this ;  
Wherein we step after a stranger march  
Upon her gentle bosom, and fill up  
Her enemies' ranks,—I must withdraw and weep  
Upon the spot of this enforced cause,—  
To grace the gentry of a land remote,  
And follow unacquainted colours here ?  
What, here ? O nation, that thou couldst remove !  
That Neptune's arms, who clippeth thee about,  
Would bear thee from the knowledge of thyself,  
And grapple thee unto a pagan shore,  
Where these two Christian armies might combine  
The blood of malice in a vein of league,  
And not to spend it so unneighbourly !

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*Lew.* A noble temper dost thou show in this ;  
And great affections wrestling in thy bosom  
Doth make an earthquake of nobility.  
O, what a noble combat hast thou fought  
Between compulsion and a brave respect !  
Let me wipe off this honourable dew,  
That silverly doth progress on thy cheeks :  
My heart hath melted at a lady's tears,  
Being an ordinary inundation ;  
But this effusion of such manly drops,  
This shower, blown up by tempest of the soul,  
Startles mine eyes, and makes me more amazed  
Than had I seen the vaulty top of heaven  
Figured quite o'er with burning meteors.  
Lift up thy brow, renowned Salisbury,  
And with a great heart heave away this storm :  
Commend these waters to those baby eyes  
That never saw the giant world enraged ;  
Nor met with fortune other than at feasts,  
Full of warm blood, of mirth, of gossiping.  
Come, come ; for thou shalt thrust thy hand as deep  
Into the purse of rich prosperity

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As Lewis himself : so, nobles, shall you all,  
That knit your sinews to the strength of mine.  
And even there, methinks, an angel spake :

*Enter PANDULPH.*

Look, where the holy legate comes apace,  
To give us warrant from the land of heaven,  
And on our actions set the name of right  
With holy breath.

*Pand.* Hail, noble prince of France !  
The next is this, King John hath reconciled  
Himself to Rome ; his spirit is come in,  
That so stood out against the holy church,  
The great metropolis and see of Rome :  
Therefore thy threatening colours now wind up ;  
And tame the savage spirit of wild war,  
That, like a lion foster'd up at hand,  
It may lie gently at the foot of peace,  
And be no further harmful than in show.

*Lew.* Your grace shall pardon me, I will not back :  
I am too high-born to be propertied,  
To be a secondary at control,  
Or useful serving-man and instrument,  
To any sovereign state throughout the world.  
Your breath first kindled the dead coal of wars  
Between this chastised kingdom and myself,  
And brought in matter that should feed this fire ;  
And now 'tis far too huge to be blown out  
With that same weak wind which enkindled it.  
You taught me how to know the face of right,  
Acquainted me with interest to this land,  
Yea, thrust this enterprise into my heart ;  
And come ye now to tell me John hath made  
His peace with Rome ? What is that peace to me ?  
I, by the honour of my marriage-bed,  
After young Arthur, claim this land for mine ;

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And, now it is half-conquer'd, must I back  
Because that John hath made his peace with Rome?  
Am I Rome's slave? What penny hath Rome borne,  
What men provided, what munition sent,  
To underprop this action? Is't not I  
That undergo this charge? who else but I, 100  
And such as to my claim are liable,  
Sweat in this business and maintain this war?  
Have I not heard these islanders shout out  
'Vive le roi!' as I have bank'd their towns?  
Have I not here the best cards for the game,  
To win this easy match play'd for a crown?  
And shall I now give o'er the yielded set?  
No, no, on my soul, it never shall be said.

*Pand.* You look but on the outside of this work.

*Lew.* Outside or inside, I will not return 110  
Till my attempt so much be glorified  
As to my ample hope was promised  
Before I drew this gallant head of war,  
And cull'd these fiery spirits from the world,  
To outlook conquest and to win renown  
Even in the jaws of danger and of death. [*Trumpet sounds.*  
What lusty trumpet thus doth summon us?

*Enter the BASTARD, attended.*

*Bast.* According to the fair play of the world,  
Let me have audience; I am sent to speak:  
My holy lord of Milan, from the king 120  
I come, to learn how you have dealt for him;  
And, as you answer, I do know the scope  
And warrant limited unto my tongue.

*Pand.* The Dauphin is too wilful-opposite,  
And will not temporize with my entreaties;  
He flatly says he'll not lay down his arms.

*Bast.* By all the blood that ever fury breathed,  
The youth says well. Now hear our English king;

For thus his royalty doth speak in me.  
He is prepared, and reason too he should : 130  
This apish and unmannerly approach,  
This harness'd masque and unadvised revel,  
This unhair'd sauciness and boyish troops,  
The king doth smile at ; and is well prepared  
To whip this dwarfish war, these pigmy arms,  
From out the circle of his territories.  
That hand which had the strength, even at your door,  
To cudgel you and make you take the hatch,  
To dive like buckets in concealed wells,  
To crouch in litter of your stable planks, 140  
To lie like pawns lock'd up in chests and trunks,  
To hug with swine, to seek sweet safety out  
In vaults and prisons, and to thrill and shake  
Even at the crying of your nation's crow,  
Thinking his voice an armed Englishman ;  
Shall that victorious hand be feebled here,  
That in your chambers gave you chastisement ?  
No : know the gallant monarch is in arms  
And like an eagle o'er his aery towers,  
To souse annoyance that comes near his nest. 150  
And you degenerate, you ingrate revolts,  
You bloody Neroes, ripping up the womb  
Of your dear mother England, blush for shame ;  
For your own ladies and pale-visaged maids  
Like Amazons come tripping after drums,  
Their thimbles into armed gauntlets change,  
Their needs to lances, and their gentle hearts  
To fierce and bloody inclination.

*Lew.* There end thy brave, and turn thy face in peace ;  
We grant thou canst outscold us : fare thee well ; 160  
We hold our time too precious to be spent  
With such a brabblor.

*Pand.* Give me leave to speak.

*Bast.* No, I will speak.

*Lew.*

We will attend to neither.

Strike up the drums ; and let the tongue of war  
Plead for our interest and our being here.

*Bast.* Indeed, your drums, being beaten, will cry out ;  
And so shall you, being beaten : do but start  
An echo with the clamour of thy drum,  
And even at hand a drum is ready braced  
That shall reverberate all as loud as thine ; 170  
Sound but another, and another shall  
As loud as thine rattle the welkin's ear  
And mock the deep-mouth'd thunder : for at hand,  
Not trusting to this halting legate here,  
Whom he hath used rather for sport than need,  
Is warlike John ; and in his forehead sits  
A bare-ribb'd death, whose office is this day  
To feast upon whole thousands of the French.

*Lew.* Strike up our drums, to find this danger out.

*Bast.* And thou shalt find it, Dauphin, do not doubt. 180  
[*Exeunt.*]

SCENE III. *The field of battle.**Alarums. Enter KING JOHN and HUBERT.**K. John.* How goes the day with us ? O, tell me, Hubert.*Hub.* Badly, I fear. How fares your majesty ?

*K. John.* This fever, that hath troubled me so long,  
Lies heavy on me ; O, my heart is sick !

*Enter a Messenger.*

*Mess.* My lord, your valiant kinsman, Faulconbridge,  
Desires your majesty to leave the field  
And send him word by me which way you go.

*K. John.* Tell him, toward Swinstead, to the abbey there.

*Mess.* Be of good comfort ; for the great supply  
That was expected by the Dauphin here, 10

Are wreck'd three nights ago on Goodwin Sands.  
This news was brought to Richard but even now :  
The French fight coldly, and retire themselves.

*K. John.* Ay me ! This tyrant fever burns me up,  
And will not let me welcome this good news.  
Set on toward Swinstead : to my litter straight ;  
Weakness possesseth me, and I am faint.

[*Exeunt.*]

SCENE IV. *Another part of the field.*

*Enter SALISBURY, PEMBROKE, and BIGOT.*

*Sal.* I did not think the king so stored with friends.

*Pem.* Up once again ; put spirit in the French :  
If they miscarry, we miscarry too. — *oh ! for a nice little*

*Sal.* That misbegotten devil, Faulconbridge,  
In spite of spite, alone upholds the day.

*Pem.* They say King John sore sick hath left the field.

*Enter MELUN wounded.*

*Mel.* Lead me to the revolts of England here.

*Sal.* When we were happy we had other names.

*Pem.* It is the Count Melun.

*Sal.* Wounded to death.

*Mel.* Fly, noble English, you are bought and sold ;      10  
Unthread the rude eye of rebellion  
And welcome home again discarded faith.  
Seek out King John and fall before his feet ;  
For if the French be lords of this loud day,  
He means to recompense the pains you take  
By cutting off your heads : thus hath he sworn  
And I with him, and many more with me,  
Upon the altar at Saint Edmundsbury ;  
Even on that altar where we swore to you  
Dear amity and everlasting love.

*Sal.* May this be possible ? may this be true ?

*Mel.* Have I not hideous death within my view,  
Retaining but a quantity of life,  
Which bleeds away, even as a form of wax  
Resolveth from his figure 'gainst the fire ?  
What in the world should make me now deceive,  
Since I must lose the use of all deceit ?  
Why should I then be false, since it is true  
That I must die here and live hence by truth ?  
I say again, if Lewis do win the day,  
He is forsworn, if e'er those eyes of yours  
Behold another day break in the east :

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✓ But even this night, whose black contagious breath  
Already smokes about the burning crest  
Of the old, feeble, and day-wearied sun,  
Even this ill night, your breathing shall expire,  
Paying the fine of rated treachery  
Even with a treacherous fine of all your lives,  
If Lewis by your assistance win the day.  
Commend me to one Hubert with your king :  
The love of him, and this respect besides,  
For that my grandsire was an Englishman,  
Awakes my conscience to confess all this.  
In lieu whereof, I pray you, bear me hence  
From forth the noise and rumour of the field,  
Where I may think the remnant of my thoughts  
In peace, and part this body and my soul  
With contemplation and devout desires.

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*Sal.* We do believe thee : and beshrew my soul  
But I do love the favour and the form  
Of this most fair occasion, by the which  
We will untread the steps of damned flight,  
And like a bated and retired flood,  
Leaving our rankness and irregular course,  
Stoop low within those bounds we have o'erlook'd  
And calmly run on in obedience

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Even to our ocean, to our great King John.  
 My arm shall give thee help to bear thee hence ;  
 For I do see the cruel pangs of death  
 Right in thine eye. Away, my friends ! New flight ; 60  
 And happy newness, that intends old right.

[*Exeunt, leading off Melun.*]

SCENE V. *The French camp.*

*Enter LEWIS and his train.*

*Lew.* The sun of heaven methought was loath to set,  
 But stay'd and made the western welkin blush,  
 When th' English measur'd backward their own ground  
 In faint retire. O, bravely came we off,  
 When with a volley of our needless shot,  
 After such bloody toil, we bid good night ;  
 And wound our tattering colours clearly up,  
 Last in the field, and almost lords of it !

*Enter a Messenger.*

*Mess.* Where is my prince, the Dauphin ?

*Lew.*

Here : what news ?

*Mess.* The Count Melun is slain ; the English lords 10  
 By his persuasion are again fall'n off,  
 And your supply, which you have wish'd so long,  
 Are cast away and sunk on Goodwin Sands.

*Lew.* Ah, foul shrewd news ! beshrew thy very heart !  
 I did not think to be so sad to-night  
 As this hath made me. Who was he that said  
 King John did fly an hour or two before  
 The stumbling night did part our weary powers ?

*Mess.* Whoever spoke it, it is true, my lord.

*Lew.* Well ; keep good quarter and good care to-night : 20  
 The day shall not be up as soon as I,  
 To try the fair adventure of to-morrow.

[*Exeunt.*]

SCENE VI. *An open place in the neighbourhood of Swinstead Abbey.**Enter the BASTARD and HUBERT severally.**Hub.* Who's there? speak, ho! speak quickly, or I shoot.*Bast.* A friend. What art thou?*Hub.* Of the part of England.*Bast.* Whither dost thou go?*Hub.* What's that to thee? why may not I demand  
Of thine affairs, as well as thou of mine?*Bast.* Hubert, I think?*Hub.* Thou hast a perfect thought:

I will upon all hazards well believe

Thou art my friend, that know'st my tongue so well.

X *Who art thou?*X *Bast.* Who thou wilt: and if thou please,  
Thou mayst befriend me so much as to think 10  
I come one way of the Plantagenets.*Hub.* Unkind remembrance! thou and eyeless night  
Have done me shame: brave soldier, pardon me,  
That any accent breaking from thy tongue  
Should scape the true acquaintance of mine ear.*Bast.* Come, come; sans compliment, what news abroad?*Hub.* Why, here walk I in the black brow of night,  
To find you out.*Bast.* Brief, then; and what's the news?*Hub.* O, my sweet sir, news fitting to the night,  
Black, fearful, comfortless and horrible. 20*Bast.* Show me the very wound of this ill news:  
I am no woman, I'll not swoon at it.*Hub.* The king, I fear, is poison'd by a monk:  
I left him almost speechless; and broke out  
To acquaint you with this evil, that you might  
The better arm you to the sudden time,  
Than if you had at leisure known of this.

/ *Bast.* How did he take it ? who did taste to him ?

*Hub.* A monk, I tell you ; a resolved villain,  
Whose bowels suddenly burst out : the king 30  
Yet speaks and peradventure may recover.

X *Bast.* Who didst thou leave to tend his majesty ?

*Hub.* Why, know you not ? the lords are all come back,  
And brought Prince Henry in their company ;  
At whose request the king hath pardon'd them,  
And they are all about his majesty.

*Bast.* Withhold thine indignation, mighty heaven,  
And tempt us not to bear above our power !  
I'll tell thee, Hubert, half my power this night,  
Passing these flats, are taken by the tide ; 40  
These Lincoln washes have devoured them ;  
Myself, well mounted, hardly have escaped.  
Away before : conduct me to the king ;  
I doubt he will be dead or ere I come. [Exeunt.

SCENE VII. *The orchard in Swinstead Abbey.*

*Enter* PRINCE HENRY, SALISBURY, and BIGOT.

*P. Hen.* It is too late : the life of all his blood  
Is touch'd corruptibly, and his pure brain,  
Which some suppose the soul's frail dwelling house,  
Doth by the idle comments that it makes  
Foretell the ending of mortality.

*Enter* PEMBROKE.

*Pem.* His highness yet doth speak, and holds belief  
That, being brought into the open air,  
It would allay the burning quality  
Of that fell poison which assaileth him.

*P. Hen.* Let him be brought into the orchard here. 10  
Doth he still rage ? [Exit Bigot.

*Pem.* He is more patient  
Than when you left him ; even now he sung.

*P. Hen.* O vanity of sickness ! fierce extremes  
In their continuance will not feel themselves !  
Death, having prey'd upon the outward parts,  
Leaves them insensible, and his siege is now  
Against the mind, the which he pricks and wounds  
With many legions of strange fantasies,  
Which, in their throng and press to that last hold,  
Confound themselves. 'Tis strange that death should sing.  
I am the cygnet to this pale faint swan, 21  
X Who chants a doleful hymn to his own death,  
And from the organ-pipe of frailty sings  
His soul and body to their lasting rest.

*Sal.* Be of good comfort, prince ; for you are born  
To set a form upon that indigest  
Which he hath left so shapeless and so rude.

*Enter Attendants, and BIGOT, carrying KING JOHN in a chair.*

*K. John.* Ay, marry, now my soul hath elbow-room ;  
It would not out at windows nor at doors.  
There is so hot a summer in my bosom, 30  
That all my bowels crumble up to dust :  
I am a scribbled form, drawn with a pen  
Upon a parchment, and against this fire  
Do I shrink up.

*P. Hen.* How fares your majesty ?

*K. John.* Poison'd,—ill fare—dead, forsook, cast off :  
And none of you will bid the winter come  
To thrust his icy fingers in my maw,  
Nor let my kingdom's rivers take their course  
Through my burn'd bosom, nor entreat the north  
To make his bleak winds kiss my parched lips 40  
And comfort me with cold. I do not ask you much,

I beg cold comfort ; and you are so strait  
And so ungrateful, you deny me that.

*P. Hen.* O that there were some virtue in my tears,  
That might relieve you !

*K. John.* The salt in them is hot.  
Within me is a hell ; and there the poison  
Is as a fiend confined to tyrannize  
On unreprieveable condemned blood.

*Enter the BASTARD.*

*Bast.* O, I am scalded with my violent motion,  
And spleen of speed to see your majesty !

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*K. John.* O cousin, thou art come to set mine eye :  
The tackle of my heart is crack'd and burn'd,  
And all the shrouds wherewith my life should sail  
Are turned to one thread, one little hair :  
My heart hath one poor string to stay it by,  
Which holds but till thy news be uttered ;  
And then all this thou seest is but a clod  
And module of confounded royalty.

*Bast.* The Dauphin is preparing hitherward,  
Where heaven he knows how we shall answer him ;  
For in a night the best part of my power,  
As I upon advantage did remove,  
Were in the Washes all unwarily  
Devoured by the unexpected flood.

[*The king dies.*]

*Sal.* You breathe these dead news in as dead an ear.  
My liege ! my lord ! but now a king, now thus.

*P. Hen.* Even so must I run on, and even so stop.  
What surety of the world, what hope, what stay,  
When this was now a king, and now is clay ?

*Bast.* Art thou gone so ? I do but stay behind  
To do the office for thee of revenge,  
And then my soul shall wait on thee to heaven,  
As it on earth hath been thy servant still.

70

Now, now, you stars that move in your right spheres,  
Where be your powers? show now your mended faiths,  
And instantly return with me again,  
To push destruction and perpetual shame  
Out of the weak door of our fainting land.  
Straight let us seek, or straight we shall be sought;  
The Dauphin rages at our very heels.

80

*Sal.* It seems you know not, then, so much as we:  
The Cardinal Pandulph is within at rest,  
X Who half an hour since came from the Dauphin,  
And brings from him such offers of our peace  
As we with honour and respect may take,  
With purpose presently to leave this war.

*Bast.* He will the rather do it when he sees  
Ourselves well sinewed to our defence.

*Sal.* Nay, it is in a manner done already;  
For many carriages he hath dispatch'd  
To the sea-side, and put his cause and quarrel  
To the disposing of the cardinal:

90

X With whom yourself, myself and other lords,  
If you think meet, this afternoon will post  
To consummate this business happily.

*Bast.* Let it be so: and you, my noble prince,  
With other princes that may best be spared,  
Shall wait upon your father's funeral.

*P. Hen.* At Worcester must his body be interr'd;  
For so he will'd it.

*Bast.* Thither shall it then:

100

And happily may your sweet self put on  
The lineal state and glory of the land!

X To whom, with all submission, on my knee  
I do bequeath my faithful services  
And true subjection everlastingly.

*Sal.* And the like tender of our love we make,  
To rest without a spot for evermore.

*P. Hen.* I have a kind soul that would give you thanks

And knows not how to do it but with tears.

*Bast.* O, let us pay the time but needful woe, 110  
Since it hath been beforehand with our griefs.  
This England never did, nor never shall,  
Lie at the proud foot of a conqueror,  
But when it first did help to wound itself.  
Now these her princes are come home again,  
Come the three corners of the world in arms,  
And we shall shock them. Nought shall make us rue,  
If England to itself do rest but true. [Exeunt.]

## NOTES.

### ACT I. SCENE I.

1. **what ... us?** What does the king of France desire with us? For what purpose are you sent by him to us? The familiar "France," which in the mouth of a brother monarch is not out of place, becomes in the ambassador's mouth **the King of France**, as more respectful. But kings, in Shakespeare, are frequently spoken of by the more curt title without any idea of disrespect, e.g. *W. T.* i. 1. 22, where Camillo says, "*Sicilia* cannot show himself overkind to *Bohemia*."

2. **after greeting**, the ordinary formal salutations and compliments being supposed to be delivered: the *bâd taslimât* of oriental parlance.

3. **In my behaviour**, through me in the character and bearing which, as his representative, I assume: cp. below, v. 2. 129, "For thus his royalty doth speak in me."

6. **the embassy**, the message he is commissioned to bring; cp. below l. 22, ii. 1. 44, and *L. L. L.* ii. 1. 3, "Consider who the king your father sends, To whom he sends, and what's his *embassy*."

7. **in right ... behalf**, in just claim of, and as truly representing Arthur; as below, ii. 1. 153, "England and Ireland, Anjou, Touraine, Maine, In *right of Arthur* do I claim of thee"; and, in this same scene, l. 34, "Upon the *right* and party of her son."

10. **the territories**, the territorial dependencies of England, viz., Ireland, Poitiers, etc.

11. **Poictiers ... Maine**, the French fiefs which the King of England claimed by right of descent from Henry II., Earl of Anjou, etc.

13. **Which sways ... titles**, by which tenure you wrongfully hold these possessions: **several**, different, divers.

16. **disallow of this**, refuse to yield to his demands.

17. **The proud ... war**, the constraint, compulsion, of war which shall meet your arrogant refusal with even greater arrogance, shall chastise your pride with even greater pride. This, I think, is the significance of **proud** here, just as in the next line, "To enforce these rights so forcibly withheld," the use of force to recover that which is held by force alone, is emphasized.

19. **Here ... blood**, you brag, says John, of **bloody war**, but you will find us ready to meet you on your own terms; war and bloodshed are things as much in our way as in yours, and we shall not shrink from them.

22. **The farthest ... embassy**. This, the declaration of defiance from the King of France, is all that he is empowered as ambassador to communicate in case of John's refusal; his instructions preclude his entering into any negotiations, or accepting any terms but those of complete submission.

24-6. **Be thou ... heard**: Let your speed in conveying my answer be as the speed of lightning; for (otherwise) before you can announce my coming, it will be announced by the thunder of my cannon. Johnson objects that the simile "does not suit well: the lightning, indeed, appears before the thunder, but the lightning is destructive, and the thunder is innocent." To which Monck Mason replies, "King John does not allude to the destructive powers either of thunder or lightning; he only means to say that Chatillon shall appear to the eyes of France like lightning which shows that the thunder is approaching; and the thunder he alludes to is that of his cannon." **Cannon** is of course an anachronism.

27. **trumpet of our wrath**, the mouthpiece of our wrath in trumpet tones.

28. **And sullen ... decay**, means, says Steevens, "the dismal passing bell, that announces your own approaching dissolution." But, though we have in ii. *H. IV.* i. 1. 102, "a *sullen* bell Remembered tolling a departed friend," it is not necessary to see any allusion to the "passing bell," which was tolled *after* death, and while the spirit was supposed to be on its way to its new abode. All that seems to be meant is, 'the gloomy foreteller of your own (France's) perdition,' in which sense **decay** is often used by Shakespeare, e.g. *R. II.* iii. 2. 102, "Cry woe, destruction, ruin and *decay*"; ii. *H. IV.* iv. 4. 66, "Towards fronting peril and opposed *decay*."

29. **honourable conduct**, such escort, with all marks of respect and courtesy, as is due to the ambassador of a king; for **conduct**, cp. *R. II.* iv. 1. 157, "I will be his *conduct*."

30. **look to 't**, see that this is done, that he receive proper escort.

31. *ever*, constantly.

32. *How that*, for 'that' as a conjunctive affix, see Abb. § 287.

34. *Upon ... son?* in support of the claim, and in the interest, of her son; cp. below, ii. 1. 237.

35-8. *This ... arbitrate*. This difficulty, which two kingdoms must now take measures, make preparations, for deciding by a resort to arms, might, if taken in time and in the proper way, have been easily settled by friendly arrangement. For *manage*, cp. *R. II.* i. 4. 39, "*Expedient manage must be made.*"

39. *Our ... us*, i.e. are our security, that on which we may rely.

42. *So much ... ear*, This much, conscious how poor our right is, I whisper, etc.

44. *controversy*, dispute, quarrel.

48, 9. *Our abbeyes ... charge*. John determines to compel by force those contributions from the clergy which, when Henry the Fifth is about to make a similar expedition, are offered by the archbishop in the name of his brethren: see *H. V.* i. 2. 130-5.

STAGE DIRECTION. *Philip ... brother*. The character of Philip is taken from the old play of "The troublesome raigne of John, King of England," and the name of Faulconbridge is there given to Richard's natural son, who in history is known as Philip, and who, according to Holinshed, avenged his father's death by killing the Viscount of Lymoges.

53. *honour-giving*, it being an especially proud distinction to have this title conferred by so renowned a warrior as Richard.

54. *knighted in the field*, "at the siege of Acon or Acre in the old play, by the title of Sir Robert Fauconbridge of Montbery" (Wright).

58. *came not*, were not born.

61, 2. *But for ... mother*: I *think* we both came of the same father, but only God and my mother *know* for a certainty whether this is so, and to them I refer you on that point.

63. *Of ... doubt*, though it is clear that the Bastard had long had his doubts on this point, he does not here mean to emphasize his suspicion, merely saying that, as in the case of all men, there might be a doubt on the subject.

64. *Out on thee!* shame on you! *diffidence*, distrust of another, as always in Shakespeare; nowadays the word is used of distrust of oneself, exaggerated modesty.

68. *The which*, see Abb. § 270: a', "for *he* we sometimes find in Old English *ha*, a (not confined always to one number or gender

= *he, she, it, they*)," Morris, *Hist. Outl.* etc., 157: we also occasionally find '*am* for *them*': *pops me out*, quickly turns me out.

69. *pound*, for the singular number cp. fathom "five," *Temp.* i. 2. 396; "ten mile," *M. A.* ii. 4. 14; "fifteen year," *T. S.* Ind. ii. 115; "a thousand pound," *Hamlet* iii. 2. 298; in all such cases measurement, weight, or value, being looked upon in the aggregate.

71. *A good ... fellow*, an honest, plain-spoken, fellow.

73. *except ... land*, except with the object of, etc.

75. *And were .. him*, if he really was the father of us both, as he was supposed to be, and if this brother of mine was like him, etc.

78. *madcap*, mad brained fellow; '*goosecap*' is also still in use as a term applied to children in fond reproach.

79. *a trick*, a peculiarity of look; sometimes of voice, gesture, or habit: cp. *W. T.* ii. 3. 106, "The *trick* of 's frown," *H.* IV. ii. 4. 446, "a villanous *trick* of thine eye."

80. *affecteth him*, takes after him, as though the resemblance were the result of loving, but unconscious, imitation.

81. *tokens*, evidences of family relationship.

82. *large composition*, powerful build; cp. *R. II.* ii. 1. 73, "O how that name befits my *composition*," where Gaunt is punning on his own name and his gaunt condition of body.

84. *And finds ... Richard*. And sees that they are Richard himself, his very image in every respect: cp. *Temp.* i. 1. 32, "his complexion is *perfect* gallows," i.e. he has every mark of being a gallows-bird, one destined to be hanged.

86. *half-face*, profile, side-face, as we now call it.

87. *With half ... land*: together with that resemblance, and by virtue of it, he hopes to get the whole of my land. Theobald altered *half* that face to "that half-face"; but the antithesis with all my land is more perfect in the old reading, and *half that face* may perhaps be regarded as almost a single term.

88. *A half-faced ... year*! The idea, he says, of a fellow like that inheriting property worth five hundred a year! it is too absurd. Theobald points out that the groats with the face in profile, to which the Bastard compares his brother's sharp, meagre, countenance, were not coined till 1504, in the reign of Henry VII. and that the earliest groats date no further back than Edward III. For the contemptuous use of 'half-faced,' cp. ii. *H.* IV. iii. 2. 283, "this same *half-faced* fellow, Shadow."

89. *when that*, see above, l. 32.

91. *in, on*; cp. *L. L. L.* i. 1. 135, "For well you know here comes *in* embassy The French King's daughter."

92. the emperor, Henry VI.

93. touching that time, which had reference to those days.

94. The advantage, the opportunity afforded by his absence; the ordinary expression is 'took advantage,' not '*the advantage*.'

96. I shame to speak, I am ashamed to say.

100. this same ... gentleman, said with a sarcastic emphasis, as frequently in using the phrase 'this same.'

102. took it on his death, Staunton is unquestionably right in saying that this means that "he swore, or *took oath, upon his death*, of the truth of his belief." He quotes *M. W.* ii. 2. 12, "and when Mistress Bridget lost the handle of her fan, I *took't upon my honour* thou hadst it not"; *i. H. IV.* ii. 4. 10, "*They take it already upon their salvation*, that though," etc., and Beaumont and Fletcher's *Lover's Progress*, v. 3, "*Upon thy death I take it uncompelled* That they were guilty." If the words meant, as Steevens interprets them, "when he was dying," they would be no more than a repetition of "upon his death bed," in the line above.

103. was none of his, more emphatic than 'was not his,' was one in whom he had no part whatever.

105. as was .. will, according to the terms of my father's will.

109, 10. Which fault wives, which transgression is one that all who marry run the risk of having to put up with: hazards is here used with reference to stakes in gambling, cp. *H. V.* iii. 7. 93, "Who will go to *hazard* with me for twenty prisoners?": and for play false, *Macb.* i. 5. 22, "wouldst *play false* And yet wouldst wrongly win." For Which, with repeated antecedent, see Abb. § 269.

116. his will, here 'will' = disposition, purpose, design; in l. 130 = testament.

117, 8. Whether ... to enjoy, for the omission and insertion of *to* in the same sentence, see Abb. § 350.

119. Or the reputed, i.e. or be the reputed, etc., be acknowledged as, etc., with no antithesis between being reputed, and being really, somebody.

120. Lord of thy presence, "master of that dignity and grandeur of appearance that may sufficiently distinguish thee from the vulgar, without the help of fortune" (Johnson): cp. *M. V.* iii. 2. 54, "Now he goes with no less *presence*, but with much more love than young Alcides when," etc.

121. an if, if indeed; for an explanation of *an* or *and* in this phrase, see Abb. § 105.

122. And I ... him; And if, like him, I had his shape, viz., Sir

Robert's: in *Sir Robert his* we probably have an instance of the old mistaken belief that 'his' represented the inflection of the genitive case, though Rolfe doubts whether this form of the genitive was ever used with the thing possessed 'understood' and not expressed. Schmidt considers that in "*Sir Robert's his*" (the reading of the folio) we have the 's of the genitive and *his* combined.

123. *riding-rods*, switches, canes used as whips.

123, 4. *such ... stuff'd*, no thicker than eel-skins stuffed with straw, etc. In ii. *H. IV.* iii. 2. 351, Falstaff says of Shallow, "you might have Thrust him and all his apparel into an *eelskin*."

125, 6. *That in mine ... goes!* That I should be afraid to put a rose in my ear (*i.e.* behind my ear) lest I should be compared by passers-by to a three-farthing piece. Queen Elizabeth coined silver three-farthing pieces, in many of which she is represented with a rose behind her ear. Being of silver, these pieces were necessarily very thin; hence the allusion. That roses were worn in the ear by men of fashion is undoubted, but whether those roses were natural, or made of ribbon (what we should now call *rosettes*), or both, has been disputed.

127. *And, to ... land*, and if, in addition to his shape, as a consequence of possessing it, I were heir, etc.: *to*, in the sense of addition to, is frequent in Shakespeare, see Abb. § 185.

128, 9. *Would I ... face*. An imprecation upon himself like 'Would I might die if I,' etc., *i.e.* I would give it, yes, every foot of it, to be what I am, rather than what he is, in appearance; I swear this, and may I never stir from this place, if I am not swearing the truth.

130. *sir Nob*, probably a contemptuous diminutive of 'Robert,' as 'Bob' is used shortly for that name now, and as 'Noll' was for 'Oliver.' Knight, who retains the reading of the first folio, "*It would not*," etc., takes "*Nob*" for 'head,' a cant term which, as he says, was in use in Shakespeare's time, as it is still. In that case the meaning would be, 'This face of mine would not under any circumstances consent to be the head of the family.'

133. *bound to France*, on the point of setting out for; more commonly nowadays 'bound *for*' a place.

136. *Yet sell ... dear*. In spite of its having got you five hundred pounds a year, and therefore in one way being so valuable, any one who should buy it even for five pence, would have a bad bargain.

137. *unto the death*, even to death, if need be; for the emphatic *the*, see Abb. § 92.

138. *Nay ... thither*. Elinor, playing upon his words, says, 'Nay, I would rather you should precede me thither, *i.e.* on the

road to death,' to which the Bastard, keeping up the joke, answers, 'our rustic manners teach us to give precedence to our superiors; it may show but homely breeding in me, still, in accordance with the way I have been brought up, I must desire that your majesty should take precedence of me in that matter as in all other matters.'

141. **so is ... begun**, i.e. that is my first name, my Christian name.

145. **Plantagenet** "was not a family name, but a nick-name, by which a grandson of Geoffrey, the first Earl of Anjou, was distinguished, from his wearing a *broom-stalk* in his bonnet. But this name was never borne either by the first Earl of Anjou, or by King Henry II., the son of that Earl by the Empress Maude; he being always called Henry *Fitz-Empress*; his son, Richard *Cœur-de-Lion*; and the prince who is exhibited in the play before us, John *sans-terre*, or *lackland*" (Malone).

146. **Brother ... side**. It is now the turn for the Bastard to patronize his brother, which, however, he does with more good nature than was shown by that brother when he spoke of him as "this same lusty gentleman."

152. **Madam ... though?** Yes, madam, as it so happens, though not in an honest way; and yet what does that matter? **What though**, a question of appeal, equivalent to 'that does *not* matter.'

154. **A landless ... squire**. A squire, or esquire (lit. a shield-bearer, Low Lat. *scutarius*) was originally the attendant upon a knight; later a gentleman next in rank to a knight, and, so, commonly a landed proprietor, the modern use of the word. Here, a **landless knight** makes his brother, Robert, a **landed squire** by resigning his claim to the family property.

156. **for it ... need**. For we have already delayed more than enough.

157, 8. **good ... honesty**. In allusion to the proverb, "Bastards are born lucky," Faulconbridge says, 'I pray that good fortune may come to you; for you, being legitimate, cannot be so sure of it as bastards, like myself, are, to whom it is the common inheritance.'

159. **A foot of honour**, a step, grade; he being now a grade higher in rank than a plain gentleman. For **many a many**, in the next line, see Abb. § 87.

161. **make ... lady**. Any one whom he now marries will, as a consequence, take the title of 'Lady,' the corresponding female title to Knight; **any Joan**, means any woman, however humble her origin; just as 'John' or 'Jack' in English, 'Jean' in French, 'Juan' in Spanish, are used for any common man; cp. *L. L. L.* iii. 1. 207, "Some men must love my lady, and some

*Joan*," and v. 3. 930, "While greasy *Joan* doth keel the pot," i.e. some kitchen wench.

162. 'Good den... fellow!' "Faulconbridge is now entertaining himself with ideas of greatness suggested by his recent knight-hood. Good den, Sir Richard, he supposes to be the salutation of a vassal, God-a-mercy, fellow, his own supercilious reply to it" (Steevens). 'Good den' or 'God-den,' i.e. good evening, 'God dig you den,' 'God gi' god-den,' and 'God ye god-den,' i.e. God give you good evening, were salutations "used by our ancestors as soon as noon was past, after which time 'good morrow' or 'good day' was esteemed improper" (Nares, *Gloss.*). "God-a-mercy," i.e. God have mercy, or perhaps, God of mercy.

164-6. For ... conversion. For men lately risen to a high position forget, i.e. pretend to forget, the names of their old associates; to remember them shows too much consideration for their position, a familiarity too condescending for one who has been raised to such high rank as yourself. Probably in 'your conversion' the pronoun is not used specifically but generically = any man who has been converted, etc.

166, 7. Now your ... mess, now your traveller (your, again general) being seated at my table, he and his toothpick,—he then breaks off and begins his sentence again in another way. my worship's mess, at that part of the table where I as a Knight shall be placed, i.e. at the upper end of the table. "Your worship was the regular address to a knight or esquire, in our author's time, as your honour was to a lord" (Malone). mess, originally a dish of meat, portion of food, from old F. *mes* (= Low Lat. *missum*), that which is set or placed, viz., on the table; pp. of *mettre*, to place—Low Lat. *mittere*, to place; Lat. *mittere*, to send" (Skeat, *Ety. Dict.*): then a party eating together; and, as at great dinners the company was usually arranged in fours, a set of four persons collected together for whatever purpose; cp. *L. L. L.* iv. 3. 207, "That you three fools lack'd me fool to make up the mess." Toothpicks were in Shakespeare's day regarded as among the marks of a travelled man of fashion, and the references to them as such are frequent in contemporary literature; cp. *W. T.* iv. 4. 780, "a great man, I'll warrant; I know by the picking on's teeth."

168. knightly stomach, again dwelling on his newly-gained rank. Cp. Falstaff's self-satisfied reference to his own "portly belly," *M. W. i.* 3. 69.

169, 70. Why then ... countries: why then, ruminating comfortably over my meal, I proceed to put questions to my fine fellow who has lately returned from his travels (my, general, any fellow who happens to be dining with him). picked man of countries, "travelled fop" (Holt White). Staunton, on *L. L. L.* v. 1. 13, "He is too *picked*, too spruce, too affected, too odd, as

it were too peregrinate, as I may call it," remarks, "*Picked* was applied both to manners and dress. It seems to have meant, *scrupulously nice*: or, as we should now term it, *priggish, foppish*." He compares *Hamlet*. v. 1. 151, "The age is grown so *picked*," and Chapman's *All Fools*, v. 1, "I think he was some barber's son, by the mass, 'Tis such a *picked* fellow, not a hair About his whole bulk, but it stands in print."

171. *leaning ... elbow*, in any easy attitude, such as a man of my position may affect.

172. *I shall ... you*,—I am going to ask you,—at which point he represents himself as being interrupted by his obsequious companion, who is so anxious to answer a man of his rank that he cannot even wait till the question is put.

173. *Absey book*, or ABC-book, was a primer which sometimes included a catechism, i.e. a series of questions and answers.

174, 5, '*O sir*' ... *sir*; said in ridicule of the extravagance of compliment common in Shakespeare's day.

177-81. *And so ... conclusion so*. And so, the time being taken up by this exchange of extravagant and prolonged courtesies, and by my companion's boasting of the sights he has seen during his travels, it grows to supper-time without his ever having learnt what it was I wished to ask him.

182, 3. *But this ... myself*, but such society, however frivolous and worthless, befits a man of my worship's rank and of my soaring mind. In *worshipful* there is an allusion to "my worship's," in l. 190.

184, 5. *For he ... observation*; for he is an unworthy product of the age whose manners do not give indication of the experience gained by coming in contact with those of other nations. For *smack*, cp. *W. T.* iv. 4. 158, "nothing she does or seems, But *smacks* of something greater than herself, Too noble for this place."

186. *And so ... no*; this line is parenthetical: and whether I have these qualifications or not, I am in any case a bastard; I cannot escape being that in a literal sense, however worthy I may show myself of the times in which I live.

187-90. *And not ... tooth*: the expression is elliptical. And it is not sufficient that he should merely by habit, device, form, and accoutrement, show himself worthy of the time, *he must also be able* of his own ingenuity to make himself agreeable to his contemporaries by administering that kind of flattery which is to their taste: for *motion*=impulse, cp. *T. N.* ii. 4. 18, "unstaide and skittish in all *motions* else"; for *tooth*, cp. *T. C.* iv. 5. 293, "But still sweet love is food for fortune's *tooth*."

191, 2. *Which ... learn*; which art, though I will not practise

it in order to deceive, yet in order to avoid being deceived myself, I intend to learn.

193. *strew ... rising*, make surer and easier my path to advancement: before the introduction of carpets, it was customary to strew the floors with rushes.

196. *That will ... her*. That will take the trouble to announce her coming by blowing a horn (as the letter-carrier of old days, or his attendant, did); but with an allusion to the old belief that a woman who was unfaithful to her husband caused horns to grow out from his forehead.

200. *That holds .. down?* Who pursues my reputation to destroy it, as dogs hunt their quarry from point to point.

202. *Colbrand the giant*, to whom the Bastard sarcastically likens his brother, was a Danish giant whom Guy of Warwick overcame in combat in the presence of Athelstane.

207. *wilt ... awhile?* will you kindly leave us alone together for a time. Wright compares i. *H. IV.* iii. 2. 1, "Lords, *give us leave*; the Prince of Wales and I Must have some private conference"; and i. 3. 20. Add iii. *H. VI.* iii. 2. 34, "Ay, *good leave* have you, for you will have leave."

208. *Philip! sparrow*; the sparrow is called *Philip* from its note; Holt White compares "cry *Phip phip* the *sparrowes* as fly," Lyly's *Mother Bombe*; and points out that Catullus in imitation of its note formed the verb *pipilare*.

209. *There's ... abroad*: is generally explained 'there are idle rumours or follies abroad,' and in this sense *toys* is often used by Shakespeare; but the words seem here to mean rather certain trifling incidents have happened, viz., the Bastard's surrender of his property and name, and his consequent knighthood; these of course are not really trifles, though the Bastard makes light of them to Gurney.

211, 2. *Sir Robert ... fast*; of all the fasts in the Roman Catholic calendar, Good Friday is the most sacred, as being the day on which Christ was crucified; and the Bastard says that Sir Robert might have eaten his part in him without violating that fast, since he really had *no* part in him, no share in his parentage: cp. *W. T.* ii. 1. 58, "yet you Have too much blood in him."

213. *beholding*=indebted; the active participle originated in a mistake for 'beholden,' the pass. part., in the sense of under an obligation, a sense not found in other parts of the verb, though a natural one of *be-hold*.

214. *holp*, for instances of the curtailed forms of past participles, see Abb. § 343.

216. **That ... honour.** You who, if you sought your own advantage, ought to defend my honour by asserting your legitimacy of birth: for 'that,' in this vocative sense, see Abb. § 261.

217. **untoward**, unmannerly; in the opposite sense, *toward* is used in *T. S. v. 2. 182*, "'Tis a good hearing when children are *toward*," i.e. not froward, perverse.

218. **Knight ... Basilisco-like.** A satirical reference to the old drama of *Soliman and Perseda*, printed in 1599, in which a bragging, cowardly knight, named Basilisco, insists on being addressed by his title, while his servant as persistently calls him "knave, knave."

219. **What! ... shoulder.** Why, I have actually received that honour: to dub, was primarily to knight, by laying the flat of the sword upon the shoulder of the recipient of that honour from the king; thence to confer any kind of dignity, or new character, name or nickname. The derivation of the word is uncertain.

222. **Legitimation ... gone.** I have abandoned all pretension to legitimacy of birth, to the name I have hitherto borne, and to the property which went with it.

224. **proper**, well-made, fine-looking, handsome.

226. **deny the devil**, i.e. all allegiance to him.

229. **dear offence**, heavy offence; Rolfe compares *H. V. ii. 2. 181*, "your *dear offences*." Staunton, referring to the fact that the folios read, "*That art*," etc., which was altered by Rowe to "*Thou*," very ingeniously suggests that the misprint to be corrected is in the preceding line, and that we should read, "Heaven lay not my transgression to *thy* charge *That art* the issue of my dear offence." He points out that with the ordinary reading we have merely a repetition of what had just been said, "King Richard," etc.

231. **by this light**, i.e. I swear by this light: **were I ... again**, if my begetting had to be done over again, *and I could chose who should be my begetter*, I, etc.

233. **Needs**, the genitive of 'need' used adverbially: the use was common in Old English, e.g. *willes*, willingly, *sothes*, of sooth, truly, etc.: **dispose**, disposal, for him to dispose of as he pleased.

234. **Subjected tribute**, as tribute offered to love, the sovereign; in apposition to **heart**.

235. **unmatched**, matchless; on the passive participle in *-ed* used for *-able*, see Abb. § 375. Schmidt points out that this word in Shakespeare is accented *unmdtched* when trisyllabic, *in-matched* when dissyllabic.

236. The aweless ... fight, against whom, the lion which usually knows no fear, could not contend. "Shakespeare here alludes to the old metrical romance of *Richard Cœur-de-lion*, wherein this once celebrated monarch is related to have acquired his distinguishing appellation by having plucked out a lion's heart, to whose fury he was exposed by the Duke of Austria, for having slain his son with a blow of his fist" ... (Percy).

240. for my father ! for having given me such a father.

245. hadst ... nay, hadst refused to yield to his desires.

## ACT II. SCENE I.

STAGE DIRECTION. **King Philip.** Mr. W. W. Williams, quoted by Dyce, shows conclusively, I think, that the prefix here and to the speech immediately after Arthur's, should be "**King Philip**," not "**Lewis**." He argues that the words, "At our importance hither is he [Austria] come," could not be said by one so young as Lewis, especially in the presence of his father, who would be the proper person to welcome the Duke; that Lewis, who was about the same age as Arthur, would not patronizingly commend him in the words, "A noble *boy* / who would not do thee right?" that the first speech given to Philip in the ordinary texts, "Well then, to work," etc., implies that he had previously spoken, and that in the play upon which *King John* is founded, the corresponding speech is assigned to Philip. I have therefore followed Dyce in making the alteration.

2. that great forerunner of thy blood, your famous ancestor. Wright points out Shakespeare's strange carelessness in making Arthur in the direct line of descent from Richard.

5. By this ... grave. Here, following the old play, Shakespeare is led into two inaccuracies. First, it was at the siege of Chalus that Richard lost his life long after he had been ransomed from his captivity to Austria; secondly, Austria died some years before the commencement of this play.

7. At our importance, in answer to our importunate entreaty; *importance* and *important* are frequently used by Shakespeare with this meaning; cp. for the subs. *T. IV. v. 1. 371*, "Maria writ The letter at Sir Toby's great *importance*"; for the adj., *C. E. v. 1. 138*, "at your *important* letters."

8. To spread his colours, to unfold his ensigns of war.

9. to rebuke, to chastise; the word is chiefly used now of verbal reproach.

12. *God shall*, etc. "Shakespeare has made Arthur of younger age at this period than historical truth warrants; but he well knew that the truth of tragic story would be more perfectly fulfilled by having a child the subject of injury here. The way in which he has drawn the innocent boy throughout is intensely pathetic—a sweet and gentle nature hurled to and fro like a flower amidst tempests: bruised, wounded, and finally crushed by the stormy passions and ruthless ambitions of the merciless natures around him. That the dramatist has nowise violated natural and characteristic truth, by making the little prince speak with a grace and propriety beyond those generally belonging to children of his age, we have confirmatory evidence in a record made by Froissart in his *Chronicles*, where he describes the conduct of the Princess of France, then 'a yonge childe of eyght yere of age'" (Clarke).

13. *The rather*, for *the* as the ablative of the demonstrative, see Abb. § 94. *his offspring*, Delius points out that not Arthur merely, but the family generally, is here meant, as is shown by the words "their right" in the next line.

14. *Shadowing ... war*; sheltering as a mother-bird does her young.

16. *unstained love*, with a powerless hand, it is true, but at the same time with a love that is sincere and that has no vindictive thoughts on account of Richard's death.

18. *Who ... right?* who would not desire to obtain for you that which by right is yours? A question of appeal, equivalent to, but more forcibly put than, 'Every one would desire,' etc.

20. *As seal ... love*, "Indentures were agreements made out in duplicate, of which each party kept one. Both were written on the same sheet of paper, or parchment, which was cut in two in a crooked or indented line (whence the name), in order that the fitting of the two parts might prove the genuineness of both in case of dispute" (Note on *Hamlet*, v. 1. 119, in the *Clarendon Press Series*). The seals of the contracting parties were affixed to these indentures. Cp. the word 'diploma,' which literally means anything folded double.

23. *that pale ... shore*, "England is supposed to be called Albion from the white rocks facing France" (Johnson). The chalky cliffs of the southern coast are referred to in *C. E.* iii. 2. 129, ii. *H.* VI. iii. 2. 101, "As far as I could ken thy *chalky cliffs*."

26. *hedged ... main*, cp. *Cymb.* iii. 1. 18-20, "your isle, which stands As Neptune's park, ribb'd and pal'd in With rocks unscaleable and roaring waters"; and *R.* II. ii. 1. 40-63.

27, 8. *still ... purposes*, ever hitherto secure from foreign attempts at invasion, and confident of so continuing: the prepos-

ition from belongs to *secure* rather than *confident*; *purposes*, i.e. *hostile* purposes as being foreign.

29. *that utmost ... west*, 'Mainland,' the largest of the Shetland islands, was called '*ultima Thule*' by the Romans, and the expression in the text seems a reminiscence of this.

34. *a more requital*, for *more*, used as the comparative of *great*, see Abb. § 17.

37. *bent*, directed, pointed: cp. *R. III. i. 2. 95*, "The which thou once didst *bend* against her breast."

38. *Against ... town*. Against the frowning parapets of this fortified town; cp. below, iii. 1. 104, "rough frown of war."

40. *To cull ... advantages*: to devise those schemes of attack which shall be the most advantageous, shall give us the best chance of forcing our way into the town.

43. *But we ... boy*. Rather than fail in making it, etc.

45. *unadvised*, rashly; on adjectives used adverbially, see Abb. § 1.

46. *England*, i.e. the king of England.

47. *That right ... war*, those rights peacefully conceded which we are now about to extort by means of war.

49. *Indirectly*, wantonly, wrongfully; cp. *H. V. ii. iv. 94*, "your crown and kingdom *indirectly* held From him"; and *indirection* below, iii. 1. 276, *J. C. iv. 3. 75*, "to wring ... By any *indirection*."

50. *Upon thy wish*, immediately after, and as though in consequence of, thy wish. "The wonder is only that Chatillon happened to arrive at the moment when Constance mentioned him; which the French king, according to a superstition which prevails, more or less, in every mind agitated by great affairs, turns into a miraculous interposition, or omen of good" (Johnson).

53. *We ... thee*; we tranquilly await the answer which you bring; refraining, as Constance had advised him, from taking any steps against the town till John's reply showed whether he was prepared to surrender his right to it or not. For *coldly*, cp. *M. A. iii. 2. 132*, "hear it *coldly* but till midnight."

55. *And stir ... task*. Brace them up to undertake a mightier task.

56. *Impatient of*, refusing to endure, submit to, etc.; the literal sense of the word, and not necessarily implying the idea of restlessness which it has without the preposition.

58. *Whose ... stayed*, which compelled me to delay till they should be pleased to waft me here.

59. *all as soon*, just, quite, as soon.

60. His ... town, his army is swiftly marching on this place; for *expedient*, cp. *R. II.* i. 4. 39, "Now for the rebels that stand out in Ireland *Expedient* manage must be made."

63. *Ate*, daughter of *Eris*, goddess of *Discord*, was originally one of the divinities of *Olympus*; but for her propensity to lead gods and men into rash acts she was banished by *Zeus* to the lower world. In the Greek tragic writers she is represented as avenging evil deeds and inflicting punishments upon the offenders and their posterity.

64. With her her niece, with her (the queen-mother) has come her niece.

65. of the king's. Steevens would alter this double genitive into 'of the king,' but the line is (except the word 'with' for next) taken verbatim from the old play.

66. the unsettled ... land, all the wild scape-graces of the country; abstract for concrete.

67. fiery voluntaries, hot-blooded young fellows who have eagerly plunged into the war of their own accord.

68. spleens, fierce tempers; the spleen being regarded, as the liver was in old days, as the seat of anger, impetuosity, etc.

69. Have sold ... homes, cp. *H. V.* ii. Prol. 5, "They sell the pasture now to buy the horse."

70. Bearing ... backs, having expended their patrimony in buying armour, etc., for this war. Johnson compares *H. VIII.* i. 1. 84, "O, many Have broke their backs with laying manors on them For this great journey."

71. To make ... here: hoping by such outlay, by putting down so rich a stake, to win a fortune at the game of war.

72. a braver ... spirits, a more choicely picked body of, etc.

73. bottoms, vessels; as 'keels' is frequently used: *waft*, i.e. wafted; see *Abb.* § 342.

75. scath, injury, damage; as in *R. III.* i. 3. 317, "To pray for them that have done *scathe* to us."

76. interruption of, i.e. interruption caused by; subjective genitive; *churlish*, ill-mannered in thus interrupting the conversation.

77. circumstance, circumstantial narration.

78. To parley ... fight, i.e. the one or the other according as circumstances may determine.

79. expedition, swiftness in appearing here; though Schmidt takes it for "warlike enterprise," as in i. 49, above.

81. We must ... defence; we must show a corresponding alertness in our preparations to defend ourselves.

82. *with occasion*, mounts step by step, hand in hand, with occasion.

83. *Let them ... prepared*: then let us regard their coming as something good, since we are prepared to meet it adequately.

85. *Our just ... own*, allow us to enter upon possessions justly our own, and that come to us by direct descent.

87, 8. *Whiles ... heaven*. While we, acting as God's vice-gerent, punish the proud contempt of His will shown by those who, instead of welcoming peace to earth, angrily drive it back to heaven: *whiles*, the genitive used adverbially, like *needs*, *twice* (*twies*), etc., though Skeat points out that the A. S. genitive is *hwile*, the substantive being feminine.

89. *if that*, see above, l. 32.

93. *This toll ... thine*; it should be for you to undertake that on which we are engaged; you should show your love to England by restoring her to it its real owner, viz., Arthur.

94. *But thou ... King*, but so far from truly loving England as you ought, you show your hatred to her by undermining, treacherously depriving of his rights, him who is her lawful king. Wright points out that *his* is here the neuter possessive pronoun.

95. *the sequence of posterity*, the regular succession from father to son.

96, 7. *Out-faced ... crown*. Have, by the terror of your acts, caused infant majesty, i.e. "the child that was the legitimate king" (Schmidt) to cower before you, and robbed him, while powerless to resist, of that which is his chief honour, with all the violence of one who ravishes a maiden.

101, 2. *This little ... Geoffrey*, this small form is an epitome of what Geoffrey was when he lived, contains in miniature all that Geoffrey's form contained in full size; the same idea is repeated in the earlier sonnets; cp. also *A. Y. L.* ii. 7. 191-4, "If that you are the good Sir Rowland's son ... as mine eye doth his effigies witness Most truly limn'd and living in your face."

102, 3. *and the ... volume*, the hand of time shall develop this short writing into an equally large volume; i.e. in time Arthur will grow to the same bulk as his father.

106. *And this*. Mason would read 'his' for *this*: Geoffrey's, i.e. heir.

107. *art ... king*, bear the title of king.

108, 9. *When ... o'ermasterest*? When there is one living who rightfully owns that crown which you have forcibly seized upon: *owe* = *own*, the final *-n* of 'owen' being dropped. For the relative pronouns here see Abb. § 287.

110, 1. *From ... articles*? What mighty power has authorized

you to extort an answer from me to the particular demands you make? From thy articles seems to mean 'by putting forward these demands to compel me to make answer to them'; both **articles** and **draw** are legal terms. Hammer reads 'to thy articles.'

112, 3. **that stirs ... authority**, who, in the case of anyone possessed of that power which will enable him to carry his ideas into action, prompts good thoughts to inquire into the blemishes by which right is often defaced, to investigate those circumstances which prevent the right from being clearly seen, and so to show that right as it really is. Delius takes the construction as "of strong authority to look"; which is possible.

116, 7. **Under ... help**, under the authority of that judge I call you to account for the injury done by you, and by the help, etc. To 'impeach' was originally to 'hinder'; and thence, as the first thing necessary was to hinder the escape of the accused person, to bring to trial. **chastise**, accented on the first syllable.

119. **Excuse**, seems to be a translation of the Fr. *pardonne*.

121. **Let me**, the preposition being emphatic. -

122. **Thy ... king**, you intend, or desire, that your bastard should, etc.

123. **That thou ... world**. Staunton remarks, "It has been doubted whether Shakespeare, who appears to have had cognizance of nearly every sport and pastime of his age, was acquainted with the ancient game of chess; we believe the present passage may be taken to settle the question decisively. The allusion is obviously to the *Queen* of the chess board, which, in this country, was invested with those remarkable powers that render her by far the most powerful piece in the game, somewhere about the second decade of the 16th century." Without this allusion the word **check** loses its full force.

127, 8. **being ... dam**, although the resemblance between you is as close as that of rain with water, or, *to use a more fitting comparison*, of the devil with his mother.

131. **an if**, see Abb. § 103. The allusion is to Elinor's infidelity to her husband, Lewis the Seventh, when they were in the Holy Land; on account of which he obtained a divorce from her.

132. **blots**, casts dirt upon, befouls his memory.

134. **Hear the crier**. "Alluding to the usual proclamation for *silence*, made by the criers in courts of justice, beginning *Oyez*, corruptly pronounced *O-yes*. Austria had just said *Peace*!" (Malone).

137, 8. **You are ... beard**: "The proverb alluded to is 'Mortuo leoni et lepores insultant' [even hares insult a dead lion] *Erasmii Adagia*" (Malone): and there is an allusion to the story that

Austria appropriated the lion's hide worn by Richard after he had plucked out its heart.

139. I'll smoke ... right; I'll make the hide you wear smoke with blows if I get the chance of finding you alone. Halliwell (*Arch. and Prov. Dict.*) gives 'to beat severely' as the equivalent in the North Country dialect for 'to smoke.'

141, 2. O, well ... robe. Well worthy was he to wear the lion's skin who himself stripped it from the lion's back, but little does it become him who obtained it only by murdering the lion-slayer.

143, 4. It lies ... ass. It looks as well on his back as the lion's skin worn by Hercules, son of Alceus, would look on the back of an ass. The old reading was "*Alcides shoes*," and this it has been attempted to defend by the quotation of numerous passages in which the size of these shoes is referred to. Malone seems to me to make the absurdity complete when he explains "upon an ass" to mean "upon the *hoofs* of an ass." The allusion is of course to the fable of the ass wearing the lion's skin.

146. Or lay ... crack, i.e. a weight of blows sufficient to break his back. For the omission of the relative see Abb. § 244.

147. this cracker, this boaster, blustering fellow, as elsewhere in Shakespeare; but here with allusion to the last word of the Bastard's speech: *deafs*, deafens.

149. King,—Lewis, determine, etc. The folios read "King Lewis," etc. I have followed Knight in reading King,—Lewis, i.e. making the appeal apply to both, and leaving the line to Austria. Most modern editors give it to Philip (without the word "King") and the next speech, "Women and fools," etc. to Lewis; this latter, following Theobald and Dyce, I give to Philip. For the reasons adduced at the beginning of this scene, it seems altogether improbable that the decision in the matter should be made to rest with Lewis, though Austria might not improperly appeal to both for their opinion. Dyce reads "King Philip determine," etc. straight, forthwith.

160. it grandam. Though it has been shown that *it* was sometimes used for *its* in the dialects of the North-Western counties, we probably have here merely an imitation on the part of Constance of the babble of the nursery, in sneering reference to Elinor's address to Arthur; just as in *Lear*, i. 4. 235, "That it had *it* head bit off by *it* young," is merely the Fool's mimicry of similar language.

163. Good my mother, for this transposition, see Abb. § 13.

165. coil, trouble, commotion, as frequent in Shakespeare, e.g. *Temp.* ii. 1. 207, "Who was so firm, so constant that this *coil* Would not infect his reason?"

166. **His mother's shames**, the shames put upon him by his mother.

169. **Draws**, for apparent cases of the inflection in -s, see Abb. § 337.

170. **in nature of a fee**, in the way of a fee, as a sort of fee.

172. **and ... on you**, and to do revenge, take revenge, on you.

173. **of heaven and earth**, of heaven by assuming that it will be guilty of the injustice of taking up a wrongful cause; of earth, by imputing to us wrongs which have no existence in reality.

174. **of heaven and earth**, by flying in the face of all laws, divine and human.

176. **dominations**, sovereign rights; used here only in Shakespeare.

178. **Infortunate**, Shakespeare uses this form and 'unfortunate' indifferently.

179. **visited**, sc. with chastizement; cp. *H. V.* iv. 1. 185, "guilty of those impieties for the which they are now *visited*."

180. **The canon ... him**, referring to the words of the Second Commandment, "visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me"; see *Exodus*, xx. 5.

183. **Bedlam**, lunatic; "a corruption of Bethlehem ... 'originally the hospital of St. Mary of Bethlehem, a royal foundation for the reception of lunatics, incorporated by Henry VIII. in 1547.' Haydn's *Dict. of Dates*" (Skeat, *Ety. Dict.*).

185-90. **But God .. her !** The most satisfactory explanation of this passage seems to be that of Mr. Roby (quoted in the *Cambridge Shakespeare*), whose punctuation of the text is followed here: "God hath made her sin and herself to be a plague to this distant child, who is punished for her and with the punishment belonging to her: God has made her sin to be an injury to Arthur, and her injurious deeds to be the executioner to punish her sin; all which (viz., her first sin and her now injurious deeds) are punished in the person of this child. Mr. Lloyd, who, with the same punctuation, would read, 'her sin, her injury' interprets thus: 'Elinor's injuries to Arthur are God's agents to punish him both for the sin of being her grandchild and for the inherited guilt of these very injuries.'" Dyce and Singer follow Roderick in reading "plagued for her"; and the varieties of punctuation involving varieties of interpretation are numerous in the different editions.

191. **unadvised scold**, rash, headstrong, virago.

194. **canker'd**, "venomous" (Schmidt); a 'canker' (a doublet

of 'cancer') is a worm that eats into flowers, from Lat. *cancer*, a crab. Here Elinor uses *will* in the sense of 'testament,' Constance in that of 'determination.'

196, 7. *It ill ... repetitions.* It is in no way consistent with our royal dignities to encourage these noisy recriminations. To 'cry aim' was a term used in archery of those who encouraged the archers with their applause, and answered to our "Well aimed!" "Bravo!"

198. *Some trumpet, i.e. trumpeter.* So, 'standard' for standard-bearer, *Temp.* iii. 2. 18, "Thou shalt be my lieutenant, monster, or my *standard*."

201. *warn'd*, summoned us by the sound of the trumpet.

202. *for England*, in behalf of England.

205. *parle*, parley, conference; *F. parler*, to speak.

206. *For our advantage*, that we might profit by it in first addressing you.

207. *advanced*, moved forward; cp. *L. L. L.* iv. 3. 367, "*Advance your standards*, and upon them, lords." Schmidt gives 'waved' as the meaning.

208. *eye and prospect*, this somewhat tautological expression occurs again in *M. A.* iv. 1. 231, "Shall come ... *Into the eye and prospect* of his soul"; possibly it is a hendiadys for 'the eye of your town which is looking out.'

209. *to your endamagement*, with the object, purpose, of inflicting injury upon you.

212. *Their iron indignation*, their angry shower of cannon balls.

215. *your winking gates*, explanatory of "your city's eyes"; "gates hastily closed from an apprehension of danger" (Malone), who compares ii. *H. IV.* i. 3. 33, "And *winking* leap'd into destruction." The radical sense of 'to wink' is to move the eyes quickly.

216. *sleeping stones*, carrying on the metaphor of the previous line, as does "beds" in l. 219.

217. *doth*, if the correct reading, is probably an instance of the old third person pl. in *-th*; see Abb. § 334.

218. *ordnance*, cannon, the old spelling of the word which we now write 'ordnance'; "it orig. meant the *bore or size* of the cannon, and was thence transferred to the cannon itself... '*Engin de telle ordonnance*, of such a bulk, size, or bore' Cotgrave" (Skeat, *Ety. Dict.*).

220. *dishabited*, dislodged, removed from their habitation; for *dis-*, used in the sense of *un-* to mean 'without,' see Abb. § 439.

221. **For bloody ... peace**, for your powerful enemies to violate with bloodshed your peaceful town.

223. **much expedient**, very expeditious; for 'much' used as an adverb with positive adjectives, see Abb. § 51.

224. **countercheck**, that which, opposed to him, will prevent his approach to batter your walls.

229. **folded up in smoke**, whose meaning is obscure; Malone quotes *Lucr.* 1027, "This helpless *smoke of words* doth me no right."

230. **To make ... ears**, to cause you to listen to, and be misled by, their treacherous proposals.

231. **accordingly**, as they deserve; that is, not at all.

232. **labour'd spirits**, that have undergone such anxiety.

233. **Forwearied**, thoroughly worn out in the effort we have made to arrive in time to succour you; *for-* in *forwearied* is intensive.

236-8. **in whose ... holds**, which, by a vow made to God, is pledged to protect the right of him whose hand it clasps!

240. **king o'er him**, i.e. *de jure*, though not *de facto*.

241. **For this**, in behalf of this.

242. **these greens**, these green meadows.

243-6. **Being ... provokes**. Being hostile towards you only so far as we are constrained to be so by that friendly zeal in behalf of this oppressed child which conscience and our vow dictate.

248. **owes it**, rightfully owns it.

249, 50. **And then ... up**, and then our arms, except in point of looks, will have lost all power of injuring you, their mouths being closed like the mouth of a bear with his muzzle on: an allusion to the favourite pastime of bear-baiting; **hath** may be the old plural or possibly a case of the construction changed by change of thought, as Abbott suggests, § 415, owing to the comparison like to a muzzled bear: the present tense indicates the instantaneous character of the result.

251, 2. **Our cannons' ... heaven**, i.e. shall be fired off in the air.

253. **unvex'd retire**, unmolested retreat; for the substantive *retire*, cp. l. 136, and *H. V.* iv. 3. 85, "that their souls May make a peaceful and a sweet *retire* From off these fields."

256. **to spout**, to pour out in abundance.

258. **fondly pass**, foolishly neglect, disregard.

259. **roundure**, circle, Fr. *rondeur*: **old-faced**, looking old and venerable.

260. **messengers of war**, cannon balls.

261. **these ... discipline**, these English, well disciplined though they be in the arts of war.

264. **In that ... it ?** in that behalf *in* which, etc., on those grounds on which we claim the lordship; for the ellipsis in relative sentences, see Abb. § 394.

265. **give ... rage**, cp. *J. C.* iii. 1. 273, "Cry havoc and let slip the dogs of war."

272. **Have ... world**. We have decided to keep our gates closed against all comers.

274. **witnesses**, if you need evidence to verify our title to the crown, then we have brought thirty thousand such of bravest English mettle ready to spend their lives in proof.

278. **as well-born bloods**, their equals in birth and courage.

281. **compound**, come to an agreement.

282. **for the worthiest**, in behalf of him who has the best claim.

284-6. **That ... king !** Who before the fall of evening shall, in the contest to prove who is our kingdom's king, swiftly fly to their last home; for **fleet**, cp. *Cymb.* v. 3. 25, "To darkness *fleet* souls that fly backwards."

288. **swinged the dragon**, beat, overcame, but used in a contemptuous sense; a reference to the fight between St. George, the patron saint of England, with the dragon, representations of which were, and still are, common as the sign-boards to inns.

289. **mine**, generical.

290. **some fence**, some skill in fighting.

292, 3. **I would .. you**. I would make a cuckold of you; alluding to the old belief explained in note on i. 1. 219; cp. *Oth.* iv. 1. 63, "A *horned* man's a monster and a beast."

295, 6. **where ... regiments**. Where we will make the most skilful disposition of our forces.

297. **to take ... field**. To take up the most advantageous positions.

299. **the rest**, i.e. the French army: **God ... right**, may God and the justice of our cause fight on our side !

STAGE DIRECTION. In many editions the beginning of a new scene is marked here: excursions are marchings across the stage of troops representing the two armies.

302. **by the ... France**, through the instrumentality of the French forces.

306. **Coldly ... earth**, i.e. instead of warmly embracing their wives.

307. with little loss, with small expenditure of blood.

308. dancing, proudly waving as in triumph.

309. triumphantly display'd, drawn up in all their pride and pomp after this victory.

314. Commander ... day: victorious in the hotly contested battle just over; for malicious, cp. *A. C.* iii. 13. 179, "I will be treble-sinew'd, hearted, breath'd, And fight maliciously."

316. Hither ... blood; cp. *Macb.* ii. 3. 118, "Here lay Duncan, His silver skin lac'd with his golden blood."

317. crest, helmet.

318. staff, i.e. shaft of a lance, and so the lance itself; no Englishman of any rank has been struck down by a French weapon.

321. And, like ... huntsmen, Johnson believes that it was "one of the savage practices of the chase, for all to stain their hands in the blood of the deer, as a trophy." Knight, comparing *J. C.* ii. 1. 26, refers to the old English custom of "taking assay of the deer," by cutting a slit along its brisket; which however would hardly involve the wholesale empurpling indicated here and in *Julius Cæsar*.

323. Dyed ... foes: a pun upon the words *dye* and *die*.

324. give ... way, allow them entrance.

325. might behold, were able to behold.

327. whose equality ... censured; though the thought is obscurely expressed, the meaning is, 'and we cannot, carefully as we have tried to do so, determine which of you is superior to the other.'

328. censured, estimated.

STAGE DIRECTION. powers, forces, as frequently in Shakespeare: severally, separately, from two different points.

335. Say, ... on? Do you intend, now that you have had such evidence of our power, freely to allow our claim?

336-40. Whose ... ocean. In plain language, For if you seek any longer to bar that claim, the result will be that your country will be plunged into a conflict which will devastate it from one end to the other: thy impediment, the hindrances offered by you to its free course: native channel, that channel in which, if not hindered by impediments, it would naturally flow: with course disturb'd, in a turbulent and muddy volume, as opposed to its natural clearness.

342. We of France, we who belong to France, we Frenchmen.

344. climate, "is used here strictly in accordance with its

primary sense,—the slope of the celestial sphere, relatively to a particular region of the earth" (Singer).

347. Or add ... **dead**, or add ourself to the number of the dead; cp. *H. V.* iv. 8. 106, "Here was a royal fellowship of death."

348. **scroll**, the list of killed and wounded; cp. *H. V.* iv. 8. 79, "Here is the number of the slaughter'd French" (showing a paper).

349. **With ... kings**. With the record of the slaughter of kings; though the plural is used, the king refers to himself only.

352. **O, now ... steel**; Death prepares himself for the feast which is at hand, providing himself with sharp teeth, i.e. the swords of soldiers, wherewith to masticate his food; **chaps**, a doublet of 'chops,' jaws, used in the plural only.

354. **mousing**, eagerly tearing; as a cat tears a dead mouse. Malone quotes Dekker's *Wonderful Year*, "Whilst Troy was swilling sack and sugar, and *mousing* fat venison."

355. **undetermined differences**, doubtful quarrels; 'difference' in this sense is frequent in Shakespeare, indicating disputes much more serious in character than those to which the word is now applied.

356. **these royal fronts**, these kings with frowning looks; **amazed**, not knowing what to do, bewildered; see below, v. 2. 51.

357. **havoc**, A. S. *havog*, destruction; used as a verb also by Shakespeare and Massinger. Cp. *J. C.* iii. 1. 273, "Cry 'Havoc' and let slip the dogs of war"; according to Blackstone, the signal in war that no quarter was to be given.

358. **You equal potents**, equally powerful ones; for the plural of participles or adjectives used as substantives, see Abb. § 433.

359, 60. **Then let ... peace**; Fight until the defeat of one of you shall leave the other to the peaceful enjoyment of that which he claims.

361. **yet**, so far, up to the present time.

365. **In us ... deputy**, in us who represent ourself and need no other representative.

366, 7. **And bear ... you**. And, unlike Philip, who pretends to represent the King of England, do here come in the person itself of the King of England, master of that personality and of you. Somewhat similar is the expression in *H. V.* ii. 4. 137, "Between the promise of his greener days And these he *masters* now," i.e. those over which he has complete mastery.

368. **A greater ... this**. Tollet thought that a greater power might mean the Lord of Hosts who had not yet decided the superiority of either army; but, surely, the greater power is their *fears*.

369, 70. **And till ... gates**, and until the matter in dispute be clearly settled one way or other, we are determined to maintain as before our position of doubt by keeping our gates firmly closed.

371, 2. **King'd ... deposed**. The reading **King'd** is Tyrwhitt's emendation for "Kings," and the sense will be 'Owing allegiance to our fears, recognizing them only as the masters we must obey, until those masters are deposed, those fears resolved, by one or other of you proving himself our King'; of for 'by' is freq. in Shakespeare. Staunton, who retains "Kings," explains, "we shall trust to our strong-barred gates as the protectors or Kings of our fear." Delius, also retaining "Kings," takes it as a vocative, and regards "our strong-barr'd gates of our fear" as = "our gates strong-barr'd of our fear." Dyce compares *H. V. ii. 4. 26*, "For, my good liege, she [*i.e.* England] is so idly *king'd*."

373. **scroyles**, Fr. *escrouelle*, a scabby fellow: **flout**, treat with contempt, mock.

374. **securely**, without any anxiety for themselves.

375, 6. **whence ... death**. Whence they look down, grinning and mockingly pointing at the contest as it rages below; in scenes and acts there is of course an allusion to the divisions of a play; to these citizens the contest is something as diverting as a play, though so toilsome to the actors engaged in it.

377. **Your royal presences**, your Majesties here present.

378. **mutines**, mutineers; the same form of the word is used in *Hamlet*. v. 2. 6, "worse than the *mutines* in the bilboes." The reference is said to be to a "History of the latter Times of the Jewes Common-Weale," etc., written in Hebrew by Joseph ben Gorion and translated into English by Peter Morwyn, of which Malone met with a copy printed in 1715. In this History it is related how, when Jerusalem was besieged by Titus, the three factions within the walls combined, on a certain occasion, in a sally against the Roman army.

379. **Be friends**. Craik, on *J. C.* iii. 1. 200, writes, "'This grammatical impropriety,' Henley very well remarks, 'is still so prevalent, as that the omission of the anomalous *s* would give some uncouthness to the sound of an otherwise familiar expression.' We could not, indeed, say '*Friend* am I with you all'; we should have to turn the expression some other way. In *T. C.* iv. 4. 72, however, we have 'And I'll grow *friend* with danger.' Nor does the pluralism of *friends* depend upon that of *you all*; 'I am friends' is equally the phrase in addressing a single person. *I with you am* is felt to be equivalent to *I and you are*'; **conjointly ... town**: together direct your attention with fiercest energy against this town.

382. **charged** ... **mouths**, up to their mouths, loaded with more than their usual charge of powder and ball.

383. **soul-fearing**, soul-terrifying; as Shakespeare uses the verb 'to fear' for 'to terrify': **brawl'd down**, brought to the ground by the noisy discharge of their contents.

384. **flinty ribs**, the stone walls, which by John had been called the 'cheeks' of the city.

385. I 'ld, I would, if I were in your place; **play**, i.e. with the artillery: **jades**, properly a term for a worn-out, broken-down horse; thence contemptuously applied to both men and women.

386, 7. **Even** ... **air**. Till the moment when, stripped of all defence, they shall be as open to your attacks as the air around us: **vulgar**, common to all.

390. **point to point**; Delius compares *Macb.* 1. 2. 56, "*Point against point* rebellious, arm 'gainst arm."

391. **cull forth**, choose out: for **minion**, i.e. darling, Fr. *mignon*, a favourite, cp. *Macb.* i. 2. 19, "Like valour's *minion*."

394. **And** ... **victory**, her kiss being as it were the seal of victory.

395. **states**, princes; representatives of a body politic.

396. **Smacks** ... **policy**? Does it not relish of good policy, the well-known and much vaunted policy; for the emphatic **the**, see Abb. § 92.

398. **it**, sc. the suggestion: **knit our powers**, combine our forces.

399. **even**, level.

401. **An if**, see Abb. § 103: **mettle**, the same word as *metal*, the former form being used metaphorically, the latter, literally.

402. **peevish**, this word, which is used by Shakespeare in a variety of senses, seems here to mean 'foolishly obstinate.'

404. **saucy walls**, walls that so impudently deny us entrance; the epithet being transferred from the defenders to the walls themselves.

406. **Why then defy**, i.e. let us defy: **pell-mell**, with ding-dong energy; from "O. F. *peste-mesle* (mod. F. *pèle-mêle*), 'pell-mell, confusedly' Cot.; ... The literal sense is 'stirred up with a shovel'—F. *pelle*, a shovel, fire-shovel ... which is from Lat. *pāla*, a spade, peel, shovel; and O. F. *mesler*, to mix, from Low Lat. *misculare*, extended from *miscere*, to mix" (Skeat, *Ety. Dict.*).

407. **Make** ... **ourselves**, spend our blows upon each other; Delius compares *Macb.* ii. 1. 64, "for it is a knell That summons thee to heaven or to hell."

412. **their drift**, their shower, that which is driven by the thundering cannon.

413. O ... discipline! O wise arrangement!

417. fair-faced league, smiling friendship.

419, 20. Rescue ... field: Save those who have come here prepared to offer up their lives in battle, to die peacefully in their beds.

421. Persever not, do not obstinately persevere in your purpose of first battering down this town, and of then fighting among yourselves; perséver, with the accent on the penultimate.

422. with favour, i.e. assured that we will listen graciously.

424. niece. "The Lady Blanch was daughter to Alphonso the Ninth, King of Castile, and was niece to King John by his sister Elianor" (Steevens).

427. Where ... Blanch? He could not find it in greater perfection than in Blanch.

428. zealous, is explained by Johnson as "pious or influenced by motives of religion," in contradistinction to "lusty love," love which has its origin in the senses; cp. "zealous kiss," in l. 19 above, i.e. holy kiss, as ratifying a vow.

431. bound richer blood, confine, enclose, blood of nobler origin; cp. *T. C.* iv. 5. 129, "my mother's blood Runs on the dexter cheek, and this sinister Bounds in my father's."

434. If not complete, O, say, etc. All that can be said is that, etc., that is the only want of completion, the only imperfection in him. Many editors retain the old reading "complete of," and explain it to mean "complete in such beauty, virtue," etc.; but Shakespeare nowhere else has 'complete of,' though he twice has 'complete in,' viz., *H. VIII.* iii. 2. 49, "She is a gallant creature, and complete In mind and feature"; *T. G.* ii. 4. 73, "He is complete in feature and in mind." The correction in the text is Hanmer's.

435. to name want, that can be called 'want.'

436. If want ... he: unless the fact that she is not he may be called want.

438. such as she, such as she is; many editors adopt Thirlby's conjecture "such a she."

439. a fair ... excellence, a piece of excellence only half made up (cp. "scarce half made up," *R. III.* i. 1. 21), and left to be competed by union with him.

443, 4. And two ... kings, and you, kings, shall be two shores such as I have described (i.e. banks glorified by the silver currents) to two streams such as I have mentioned (i.e. two silver currents) when they have been united and become a single stream, yea, you shall be boundaries controlling the stream.

445. if you ... them, if you unite them in marriage.

446. **battery**, the act of battering.

448. **spleen**. "Our author uses *spleen* for any violent hurry, or tumultuous speed. So, in *M. N. D.* [i. 1. 146] he applies *spleen* to *lightning*. I am loath to think that Shakespeare meant to play with the double of *match* for *nuptial*, and the *match* of a *gun*" (Johnson). I am afraid there can be no doubt that Shakespeare intended the pun.

452. **Lions more confident**, i.e. are *not* more resolute.

454. **peremptory**, sternly resolved; the lit. meaning of the word is 'destructive,' Lat. *peremptorius*.

455. **Here's a stay**, an obstacle, check; i.e. in the resolute determination of the citizens. For **stay**, editors have suggested 'say,' i.e. brag, boast, and 'flaw,' i.e. gust of passion, blast of menace.

456, 7. **That shakes ... rags**. Which makes old Death so furious with rage, at having the career of carnage interrupted, that he almost bursts his tattered clothes. His rottenness makes him all the more easily shaken. So far from **stay** being inappropriate here, as it is contended, it seems to me peculiarly appropriate. Death would not be alarmed by either a boast or a menace; but his terrible agitation is natural at the thought of being disappointed of the feast that was 'toward,' provided that the Kings were not dissuaded by the Citizen from their first intention. It is to be noticed that the remainder of the speech, which deals with the boastful character of the Citizen's declaration, has reference to the effect which the Bastard humorously pretends it has had upon the hearers, but no reference to the effect produced upon Death.

457. **large**, literally and metaphorically.

461. **lusty blood**, braggart spirit.

462. **He speaks ... bounce**. His words are nothing less terrible than fire and smoke and brag: for **speaks plain ... fire**, cp. *H. V.* v. 2. 156, "I *peak* to thee *plain* soldier"; *T. N.* i. 5. 115, "He *speaks* nothing but *madman*."

463. **bastinado**, a sound beating; Span. *bastonada*, a beating with a stick; Span. *baston*, a stick, staff.

465. **But buffets**, that does not buffet.

466. **Zounds**, for 'God's wounds,' as 's blood,' for 'God's blood,' 's life,' for 'God's life'; all petty forms of oath.

467. **my ... father**, him whom till lately he had supposed to be his own father also.

468. **conjunction**, the proposed agreement.

470, 1. **by this ... crown**, by tying this knot of marriage, you shall at the same time make so fast, secure, that title to the crown

which otherwise you may, and probably will, have much trouble in establishing.

472, 3. *That you ... fruit.* That Arthur shall receive no such encouragement from his allies as will enable him to realize the hope he now has of gaining the throne of England; *green*, youthful, inexperienced, as in *A. C. i. 5. 73*, "my salad days when I was *green* in judgment."

474. *a yielding*, an inclination to yield.

476. *Are ... ambition*, are in a state to appreciate, susceptible of, this desire.

477, 9. *Lest zeal ... was.* Zeal, eagerness in Arthur's behalf. Knight follows Hanmer in inserting a comma after *melted*, and remarks, "The 'zeal' of the King of France and of Lewis is 'now melted'—whether that melting represent metal in a state of fusion [as Steevens explains] or dissolving ice [Johnson's view]; it has lost its compactness, its cohesion, but 'the windy breath of soft petitions,'—the pleading of Constance and Arthur,—the pity and remorse of Philip for their lot,—may 'cool and congeal' it 'again to what it was'—may make it again solid and entire." In support of this explanation it may be urged that there had as yet been no *windy breath*, etc. to melt the zeal, the *yielding*, which Elinor believes she detects, being due only to considerations of policy as urged by the Citizen; on the other hand, the words *Of soft ... remorse* are more applicable to a wind that melts than to a wind that congeals.

481. *This ... town.* This agreement which we, though threatened so fiercely by you, propose in so friendly a spirit.

482, 3. *that hath ... city*: referring to John's having seized the opportunity, and interrupted France in the words, "For our advantage," etc., ll. 206, *et seqq.*

485. *this book of beauty*, this beautiful face of the Lady Blanch; Malone compares *Per. i. 1. 15*, "Her face the *book of praises*"; Rolfe, *R. J. i. 3. 87*, "This precious *book of love*, this unbound lover."

490. *Find ... dignity*, hold to be subject to my high office as King of England, and inheritor of the French fiefs: for *liable*, cp. *J. C. ii. 2. 104*, "And reason to my love is *liable*."

494. *Holds hand with*, goes hand-in-hand with, is the equal of, etc.

498. *shadow*, reflection; cp. *R. II. iv. 1. 293*, "The shadow of your sorrow hath destroy'd The *shadow* of your face" (i.e. seen in the mirror brought to him); *J. C. i. 2. 58*, "And it is very much lamented, Brutus, That you have no such mirrors as will turn Your hidden worthiness into your eye That you might see your *shadow*."

500. and makes ... shadow; and makes me no better than a shadow in comparison with the glorious light in her eye.

503. Drawn ... eye. There pictured on the surface of her eyeball in colours all too flattering; for table in this sense, cp. *A. W. i. 1. 106*, "to sit and draw His arched brows, his hawking eye, his curls, In our heart's table."

504-7. Drawn ... traitor: the Bastard alludes to the old sentence passed upon those guilty of high treason, that they should be drawn on a hurdle to the place of execution, there hung by the neck till they were dead, and then cut up into four quarters; their heads, as a rule, being stuck upon spikes on the top of Temple Bar. The same quibble occurs in *M. M. ii. 1. 215*; *M. A. iii. 2. 22*.

509. In such ... as he. That so poor a creature as this should be in love with one so infinitely his superior as Blanch is.

512, 3. That ... will; that thing, whatever it may be that inclines him to like you, I can easily bring myself to hold in similar regard, making his liking my own. Cp. *M. W. i. 3. 54*, "He hath studied her will, and translated her will out of honesty into English."

514. more properly, more modestly; with reference to the 'ease' with which she had said she could bring herself to like him.

515. I will ... love. I will force it upon my love (though I shall not have much difficulty in doing so, though the force I shall have to employ will be no great force), compel my heart to give it entrance. Of course the distinction which she pretends to draw is merely a playful one.

517. worthy love, deserving love; the omission of the prep. 'of' after worthy is frequent in Shakespeare.

519. Though ... judge, even though I should judge you with the harshest thoughts that I am capable of.

522, 3. That she ... say. That she (your niece, i.e. I) is ever bound to act in accordance with whatever your wisdom may dictate.

525. Nay, ask me, etc. Your question should not be whether I can bring myself to do so, but rather whether I can refrain from doing so.

527. Volquessen. "This is the ancient name for the country now called *The Vexin*; in Latin, *Pagus Velocasinus*. That part of it called the *Norman Vexin* was in dispute between Philip and John" (Steevens).

530. marks, the old English 'mark' was worth thirteen shillings and fourpence.

531. **withal**, herewith, with the terms I offer.

532. **daughter**, i.e. her who is to be your daughter-in-law. So, in *M. A.* iv. 1. 24, Claudio, before the marriage has taken place, calls Leonato 'father,' and Leonato him 'son.'

533. **It likes us**, on the abundance of impersonal verbs in Early and Elizabethan English, see Abb. § 297: **close your hands**, for references in Shakespeare to the ceremony of joining hands at betrothal in evidence of the contract, and of the exchange of a formal kiss between the contracted parties, see *W. T.* i. 2. 103, 4; *Temp.* iii. 1. 89; *H. V.* v. 2. 133.

535. **assured**, affianced, as in *C. E.* iii. 2. 145, "this drudge ... swore I was *assured* to her." Walker, offended by the jingle, though such jingles are very common in Shakespeare, would read 'affied.'

537. **that amity**, those whom your suggestion has made friends; abstract for concrete.

538. **presently**, at once, as generally in Shakespeare: **St. Mary's chapel**. "This is said to be the so-called Church of Ronceval, dedicated to St. Mary the Virgin in 1028 and rededicated in 1119 by Pope Calixtus II. It is now used as a chapel for the students of the School of Arts" (Rolfe).

540. **troop**, assemblage.

541, 2. **for this ... much**: for, had she been present, she would have done all in her power to prevent this contract which has now been made up.

543. **tell me, who knows**, let whoever knows tell me.

544. **passionate**, given up to grief; cp. *T. G.* i. 2. 124, "Poor forlorn Proteus, *passionate* Proteus."

547. **content**, satisfy.

548-50. **In her ... vantage**. It was in her behalf, to uphold the right of her son, that we came hither, and that right we are conscious of having abandoned in order to secure our own advantage: we therefore owe her some reparation.

550. **heal up all**, set everything straight, make all whole; **up**, intensive.

552. **Earl of Richmond**, the title borne by Arthur's grandfather.

554. **repair**, in this sense of resort to, come to, has no connection with 'repair'=restore, but is ultimately derived from the Lat. *repatriare*, to return to one's own country.

555. **our solemnity**, the marriage ceremony about to be solemnized.

558. **her exclamation**, the loud reproaches that may be expected of her unless we stop her mouth by making her some acceptable offer.

561. **composition, agreement.**

563. **departed ... part, sacrificed, given up, a part.** To 'part' and to 'depart' were formerly synonymous, like 'merit' and 'demerit,' etc. Staunton refers to *L. L. L.* ii. 1. 147, "Which we much rather had *depart* withal."

566. **rounded in the ear, whispered with.** "The name *RUNIC* was so called from the term which was used by our barbarian ancestors to designate the mystery of alphabetic writing ... This word *RUN* signified mystery or secret; and a verb of this root was in use down to a comparatively recent date in English literature as an equivalent for the verb to whisper ... In Chaucer's *Friar's Tale*, 7132, the Sompnour is described as drawing near to his travelling companion, 'Ful prively, and rouned in his ere,' i.e. quite confidentially, and whispered in his ear ... It was used also of any kind of discourse; but mostly of private or privileged communication in council or conference ... This *roun* became *round* and *round*, on the principle of *N* attracting a *D* to follow it. As in *The Faery Queene*, iii. 10. 30:—"And in his eare him rouneded close behinde" ... (Earle, *The Philology of the English Tongue*, §§ 93. 4).

568. **That broker, though in l. 582, and in Shakespeare generally, 'broker' = 'go-between,' 'procurer,' yet it here seems rather to mean a cheating agent in matters of trade, one who, no matter whom he has dealings with, manages to drive an unfair bargain:** cp. Bacon, *Essays*, xxxiv., "But the gains of bargains are of a more doubtful nature, when men shall wait upon others' necessity: *broke* by servants and instruments to draw them on; ... and the like practices, which are crafty and naughty." To 'broke' is from the A. S. *brūcan*, Gr. *brauchen*, to use, manage; hence, to do business, and has no connection with to 'break.' **that still ... faith, who ever strikes a fatal blow at honesty.**

569. **he that, on 'he' for 'him,' see Abb. § 216.**

571. 2. **Who, having ... that, a confusion of construction between 'who having nothing else to lose but their good name, are by him cheated of that,' and 'who, they having nothing else to lose,' etc., cheats them of that; in the former case 'who' will refer to malads, in the latter to commodity.** For the idea, cp. *Oth.* iii. 3. 159, "he that filches from me my good name Robs me of that which not enriches him, And makes me poor indeed."

573. **That ... gentleman, that bland-looking, insinuating fellow; cp. *Oth.* i. 3. 403, "He hath a person and a smooth dispose To be suspected": tickling, flattering, cajoling; cp. *Cymb.* i. 1. 85, "How fine this tyrant Can tickle where she wounds": Commodity, self-interest.**

574. **the bias of the world, who gives that inclination to the world that the bias gives to the bowl in the game of bowls; to**

which pastime, so favourite a one in his day, Shakespeare makes frequent reference. The *bias*, or inclination given to the bowl by a weight inside it (which weight was itself called the *bias*) enabled it to reach the 'jack,' the mark at which it was aimed, by an indirect, circuitous path, when, if it had been aimed straight, it would have been stopped by other bowls previously bowled and lying near the 'jack.' Henderson quotes *Cupid's Whirligig*, 1607, "O the world is like a *byas* bowle, and it runs all on the rich mens sides."

575. *who ... well*, which naturally is well poised, balanced; for *who*, referring to *itself*, see Abb. § 228, and on *who*, = though it, §§ 263, 4: *poised*, balanced.

576. *Made ... ground*, made to run directly upon level ground; i.e. which, if circumstances did not prevent it, would naturally act in a fair way.

578. *This ... motion*, this force which diverts out of the straight line things in motion.

579. *Makes ... indifferency*, causes it to head away, to turn off, from anything like straightforwardness, impartiality. Cp. *indifferent* = impartial, *R. II.* ii. 3. 116, and *indifferently* = impartially, *T. A. i.* 1. 240. Schmidt explains 'head' as 'free scope, licence,' and derives the metaphor from horsemanship. But though we speak of giving a horse his head, i.e. letting him go unchecked, we do not speak of his taking his head, or taking head.

580. *From ... intent*: i.e. from anything definite and direct.

582. *this broker*, see note on l. 568, above: *this ... word*, which can distort everything at its will, cause everyone to change from one purpose to its opposite.

583. *Clapp'd ... France*, suddenly forcing itself upon the attention of fickle France. "A continuation of the well-sustained metaphor derived from the game of bowls. The aperture on one side which contains the *bias* or weight that inclines the bowl in running from a direct course, was sometimes called the eye" (Staunton). Or rather, the small plug of wood let into the bowl at the aperture made to insert the weight.

584. *his own ... aid*, the aid which he had come determined to give to Arthur's cause. Mason, who has been followed by some modern editors, altered *aid* into 'aim'; but the following line, "From a resolved and honourable war," is evidently exegetical of the words *determined aid*; and *own*, to which Mason objects, indicates his original intention as contrasted with the intention into which he has been seduced.

588. *But for because* is tautological; either 'but for the reason,' or 'but because,' would be sufficient to the sense.

589, 90. **Not that ... palm**; Not that I pretend to have sufficient virtue to refuse bribes: in **angels** there is a pun upon the coin so called, worth ten shillings, and the heavenly beings; Delius compares *M. V.* ii. 7. 56, "They have in England A coin that bears the figure of an *angel*": **salute** also is used with a double meaning, as 'kiss' in *R. J.* ii. 6. 11, "like fire and powder Which as they *kiss* consume"; and elsewhere: **clutch**, shut tight.

591. **But for**, but because: **unattempted**, which commodity has not yet by its favours endeavoured to bribe.

592. **ralleth on**, abuses; of course the word cannot properly be used of a hand, but **my hand** here in reality means 'I,' and the sense is also affected by the parenthesis, "Like a poor beggar."

595. **being rich**, when I am rich: **my virtue ... be**, my virtue shall consist in, shall show itself by, etc.

597. **upon**, for the sake of advantage; see Abb. § 191.

598. **be my lord**, be thou my patron.

### ACT III. SCENE I.

1. **to swear a peace**, to confirm by the vows taken in the marriage ceremony that peace to which they have bound themselves; cp. *J. C.* ii. 1. 113, "And let us *swear* our resolution."

2. **false ... join'd**, Lewis being false as having assented to the agreement; Blanch, as belonging to the party of John, who had deprived Arthur of the crown.

4. **thou hast ... misheard**; you have not told your message aright, you must have mistaken the message given you to deliver.

5. **Be ... advised**, be careful in what you say; in a matter of such importance weigh well your words that you may not give a false impression.

6. **dost but say**, i.e. you cannot really mean it.

7. **I trust ... thee**; I firmly hope that I have no good reason for believing your statement; it being but the empty breath of an ordinary man (in opposition to a "*king's oath*" in l. 10).

9. **Believe ... thee**, be assured that I do not feel any assurance as to what you say.

10. **to the contrary**, in support of the contrary.

12. **capable of fears**, susceptible of fears, as above, ii. 1. 476, "*capable* of this ambition." She is, she says, ill in body, beaten down by wrongs, a widow with no one to protect her, and finally

a woman; all of which circumstances combine to make her greatly subject to fears. For the repetition of the word *fears*, Delius compares a similar repetition of the word 'ring' in *M. V.* v. 1. 199-202. In reality she was not a widow at this time, but "married to a third husband, Guido, brother to the Viscount of Touars. She had been divorced from her second husband, Ranulph, Earl of Chester" (Malone).

16-8. **And though ... day.** And even if you should now confess that you were jesting with me in what you said, so harassed have my nerves been that I shall not be able to make peace with them so as to prevent their quaking and trembling the whole day long; **confess**, subjunctive mood. **But they will quake**=as that they will not quake. For **take a truce**, in this sense, Staunton compares *R. J.* iii. 1. 162, "Could not *take truce* with the unruly spleen of Tybalt, deaf to peace"; and Delius, Beaumont and Fletcher's *Coxcomb*, "*Take truce* awhile with these immoderate mournings."

19. **by shaking of thy head**, we should now say either 'by shaking thy head,' or 'by the shaking of thy head'; on 'of,' with the verbal used substantively, see Abb. § 178.

21. **What means ... thine?** What do you mean by laying your hand upon your breast with that gesture of sorrow? For of **thine**, cp. below, l. 299, where there is no conception of one out of a class, and see Abb. § 239.

22, 3. **why holds ... bounds?** why do the tears well up in your eyes and threaten to fall, like a river so swollen that it appears about to overflow its banks. For **rheum** = tears, cp. below, iv. 1. 33, *Cor.* v. 6. 46, "a few drops of women's *rheum*." **Proud**, in the sense of 'swollen,' occurs again in *M. N. D.* ii. 1. 91, "fogs; which falling in the land Have every pelting river made so *proud* That they have overborne their continents." **peering o'er**, as 'overpeering' in *Ham.* iv. 5. 99, "The ocean, *overpeering* of his list"; though there the ocean actually does what the river here only threatens.

24. **sad signs**, signs of sadness; his shaking of his head, etc.

27, 8. **As true ... true.** As true as I believe you think those false who give you good reason to believe the truth of my story (sc. John, Philip, Lewis, etc.).

29. **if thou teach**, if your purpose is to teach, etc.; **teach**, subjunctive.

31. **encounter so**, meet in such conflict.

33. **Which**, of such kind that; see Abb. § 268.

34. **Lewis ... thou?** Is it settled that Lewis shall marry Blanch? if so, what a condition is yours, my son!

35. **France ... me?** If France has made friends with England, then, etc.

36. **brook**, endure; "M. E. *brouke*, which almost invariably had the sense of 'to use' or 'to enjoy'..." (Skeat, *Ety. Dict.*).

39. **But spoke ... done**, except that I have put into words the deeds of others.

40. **heinous**, lit. hateful, Fr. *haine*, hate.

41. **harmful**, injurious, almost = hateful.

42. **be content**, restrain your passionate grief; cp. *M. A. v.* 87, "*Content* yourself. God knows I loved my niece."

44. **slanderous ... womb**, a disgrace, in your appearance, to her who bore you.

45. **Full of ... stains**, full of unpleasing blemishes and unsightly marks; such as she particularizes in the next line but one.

46. **swart**, swarthy; **prodigious**, "so deformed as to be taken for a foretoken of evil" (Johnson). Compare Richard's description of himself in *R. III.* i. l. 18 *et seqq.*

47. **Patch'd**, disfigured, covered all over.

50. **Become**, suit, adorn.

52. **Nature ... great**: cp. i. *Tamburlaine*, ii. l. 33, 4, "Nature doth strive with Fortune and his stars To make him famous in accomplished worth."

53, 4. **Of Nature's ... rose**. In the gifts of Nature you may claim to rival the lily in its fairness, and the half-blown rose in its delicate pink tints; the force of **half-blown** lies in the fact that as the rose becomes full-blown and is more exposed to the sun, its tints deepen.

55. **won from thee**, enticed away from your side.

57. **golden hand**, hand which holds in it the means to bribe; in this case not material gold, but the golden opportunity offered to France of benefitting himself by the alliance into which he had just entered.

58. **To tread ... sovereignty**, to trample beneath his feet all regard for kingly dignity.

59. **And made ... theirs**. And made the majesty of France a bawd to that of Fortune and King John; used France as a means of satisfying their desires.

62. **thou fellow**, here, and to the end of her speech, she is addressing Salisbury.

63. **Envenom ... words**, speak of him in words that have all the malignant bitterness of poison: **get thee gone**, be off: a contemptuous form of dismissal.

64. **And leave ... alone**, do not concern yourself with, etc.

65. to under-bear, to bear up against as best I may.

66. I may not ... **kings**. I am forbidden to go back without taking you with me.

68-74. I will ... to it. The reasoning here seems to be as follows:—I will teach my sorrows to be proud; for, bowed down as I am by grief, which humiliates those subject to it, bowed down by such a weight of grief that no supporter but the huge firm earth can sustain it, yet, in company with that grief, I proudly summon kings to assemble before me and it, proudly bid kings bow down in their turn before a throne occupied by myself and sorrows. It is the association with proud grief (to which she herself bows) that gives her pride sufficient to summon kings to do homage: in **state** there seems an allusion to the word in the sense of a chair of state, as in *Cor.* v. 4. 22, *Macb.* iii. 4. 5; and in **supporter** the same image is kept up, the allusion being to the props that held up the canopy over the **state**. For **stoop**, **Hammer** gives *stout*, and is followed by Johnson, Dyce, and Staunton.

75. **fair daughter**, see note on ii. 1. 532.

76. **festival**, an adjective, as in *R. J.* iv. 5. 84, "All things that we ordained *festival*."

77. To solemnize, in order to give especial solemnity to, etc.

78. **Stays in his course**, lingers in his course; perhaps with an allusion to *Joshua*, x. 12, "Then spake Joshua to the Lord in the day when the Lord delivered up the Amorites before the children of Israel, and he said in the sight of Israel, Sun, stand thou still upon Gideon, and thou moon in the valley of Ajalon." **plays the alchemist**, Malone compares Sonnet xxxiii. 4, "*Gilding* pale streams with heavenly *alchemy*": in **precious** there is an allusion to the pretended transmutation, by the philosopher's stone, of the commoner metals into the precious ones.

80. **The meagre ... earth**. In *M. V.* iii. 2. 104, '*meagre* lead,' the colour of which is much the same as that of earth, is mentioned in connection with 'gaudy gold'; but the meaning of 'meagre' is 'scanty,' 'barren,' and both there and here the contrast is rather between poverty and richness, than between the dulness and brightness of colour: **cloddy**, made up of shapeless lumps.

81, 2. **The yearly ... holiday**. This day, as it returns in its annual course, shall always be observed as a holiday.

85. in ... **golden letters**, in letters of gold to mark the honour in which it is held. Is there here any allusion to the Sunday Letter and the Golden Number of the Prayer Book, by which the festival of Easter is determined?

86. **high tides**, "solemn seasons, times to be observed above

others" (Steevens): "the usual sense" of *tide* "is 'season' or hour; hence the time between the flux and reflux of the sea, and, finally, the flux and reflux itself — A. S. *tid*, time, hour" ... (Skeat, *Ety. Dict.*). There is perhaps a reference to the fact that it is common in calendars to mark the times of the high and low tides.

87. *Nay, ... week*, "In allusion ... to *Job*, iii. 3, 'Let the day perish,' etc., and v. 6, 'Let it not be joined to the days of the year, let it not come into the number of the months,'" (Malone).

89. *stand still*, still be left in the calendar.

90. *that their ... day*, that they may not be delivered of a child on that day: apparently another scriptural allusion, cp. *Matthew*, xxiv. 19, "And woe unto them that are with child, and to them that give suck in those days"; though 'days' there means 'times.'

91. *prodigiously be cross'd*, be disappointed by the production of a prodigy, a monster. "So, in *M. N. D.* [v. 1. 420]: 'Nor mark *prodigious*, such as are Despised in nativity'" (Steevens).

92. *But on this day*, except on this day; for *but*, in this exceptive sense, see Abb. § 128.

93. *No bargains ... made*. "In the ancient almanacks, ... the days supposed to be favourable or unfavourable to bargains, are distinguished among a number of other particulars of the like importance. This circumstance is alluded to in Webster's *Duchess of Malfy*, 1523: 'By the almanack, I think To choose good days and shun the critical.' Again, in the *Elder Brother* of Beaumont and Fletcher: '— an almanack Which thou art daily poring in, to pick out Days of iniquity to cozen fools in'" (Steevens).

94. *all things ... end*, i.e. may all things, etc.

98. *pawn'd ... majesty*? pledged you my word, as king, to endow your son with ample possessions.

99. *beguiled*, deceived: a counterfeit, i.e. a false coin. "A counterfeit formerly signified also a portrait. A representation of the king being usually impressed on his coin, the word seems to be here used equivocally" (Malone).

100. *being ... tried*, being subjected to the usual test of the touchstone for ascertaining whether the coin was a genuine one; the touchstone, "or Lydian stone, used for testing any metal which had the appearance of gold" (Tawney, on *R. III.* iv. 2. 8).

102, 3. *You came ... yours*. Johnson points out the double sense in which "arms" is used here, as=(1) in war, (2) in embraces: *strengthen it with yours*, i.e. by the alliance you have entered into with John.

104, 5. *The grappling ... peace*. Just as the warmth with which foes grapple one another in mortal strife is, by contrast,

represented as having grown cold in the peaceful arrangement that has been made, so the **rough frown of war** has given way to a peace which is likened to the face of those women who make up their beauty by the help of rouge and pigments. Shakespeare's plays abound in allusions to this practice.

106. **And our ... league.** It is by wronging us that you have been able to make this alliance: **our** used objectively, the oppression of us.

108. **be husband ... heavens!** Stand forth as my champion, as my husband would if he were alive!

110. **Wear ... peace;** complete the day without war breaking out! a prayer which is almost immediately fulfilled by the interposition of Pandulph.

112. **peace!** be still; a word which Constance immediately takes up in another sense.

114. **O, Lymoges! O, Austria!** Steevens points out that Shakespeare following the old play, in which Austria is called "Lymoges, the Austrich duke," has conjoined the two well known enemies of Richard, Leopold, Duke of Austria, who threw him into prison, and Vidomar, Viscount of Limoges, in besieging whose castle of Chaluz he was fatally wounded. **Lymoges** must be read as a trisyllable; see Abb. § 489.

115. **That bloody spoil:** the lion's hide, already referred to.

116. **little**, an adverb; some editors hyphen the word with **valiant**.

117. **Thou ever ... side!** You who always throw your weight, such as it is, on the stronger side; you who ever fight 'on the side of the stronger battalions,' as Napoleon said Providence did.

119, 20. **But when ... safety!** except when Fortune, that capricious dame, is by your side to show you where you may most safely take up your position, which cause you may most safely espouse.

121. **sootheest up greatness.** Flatterest those who are in power, who have the upper hand. This use of **up** to give the sense of completion is very frequent in Shakespeare.

122. **ramping**, "properly to climb, scramble, rear" (*Skeat, Etym. Dict.*), thence to bound, leap; a term especially used, in the heraldic form 'rampant,' of the lion, and here particularly pointed, Austria, who wore the skin, and wished to play the part, of the lion, being spoken of as a **ramping fool**, instead of a 'ramping lion.'

123. **Upon my party**, in my behalf, in support of my cause.

125. **Been sworn my soldier**, devoted yourself to be my champion.

126. *thy stars*, the good fortune promised you by the stars which presided over your birth.

127. *fall over*, fall away from me, and go over to my foes.

128. *Thou ... hide!* The idea of *your* wearing a lion's hide! It is too preposterous? *doff it for shame*, let shame constrain you to put it off; *doff* = do off, as *don* = do on, *dout* = do out, *dup* = do up.

129. *And hang ... limbs*. Allusion is here supposed by some editors to the calfskin in which Court Fools were commonly dressed; but, though Constance calls Austria a fool, it is his cowardice that she is especially emphasizing here; and, doing so, she tells him that the hide of a timorous animal like the calf is much more fitted for his wearing than that of a lion: *recræant*, cowardly, apostate.

130. *O, that ... to me!* i.e. so that I might take that vengeance on him that I cannot take upon a woman.

132. *for thy life*, at any price, even if your life were at stake.

134. *We like ... thyself*. John thinks it incumbent upon him to rebuke the Bastard, and tells him that he does not remember his own position and the superior rank of the Duke.

135. *legate*, commissioner, ambassador, deputy; from Lat. *legare*, to appoint, send.

136. *anointed deputies*, kings were spoken of as "the Lord's anointed," i.e. as receiving, when crowned and anointed with the holy oil, a commission to act as God's vice-gerents on earth.

137. *errand*, mission; though the original meaning and derivation seem uncertain.

138. *Pandulph*. "Pandulphus de Masca, a native of Pisa, was made 'Cardinal of the Twelve Apostles' in 1182. He was appointed one of the guardians of Henry III., who rewarded his services in obtaining peace with the French by the bishopric of Norwich, to which he was elected in 1218; he died in 1226" (French, *Shakespereana Genealogica*, p. 17).

140. *religiously demand*, in accordance with the dictates of our holy religion.

142. *spurn*, we now say 'spurn' a thing, or 'kick against' a thing, but not 'spurn against' it: *force perforce*, this expression, which is frequent in Shakespeare, is merely a strengthened form of the word 'perforce,' a compound of Lat. *per*, through, and E. *force*, from Lat. *fortis*, strong, brave.

143. *Stephen Langton*. In 1205, upon the death of Hubert Walter, archbishop of Canterbury, John de Gray, bishop of Norwich, was, at the bidding of John, elected to the vacancy by the monks of Canterbury, and enthroned as Primate, though these monks had previously chosen their sub-prior, Reginald, as

**Archbishop.** The rival claimants hastened to appeal to Rome, when the Pope, Innocent the Third, quashed both elections, and commanded the monks who appeared before him to elect Stephen Langton. John, on refusing to instate Langton, was threatened by the Pope with an interdict, and replied by a counter-threat that the interdict should be followed by the banishment of the clergy. The result of the contest was that John was excommunicated, a bull of deposition issued against him, and the execution of his sentence entrusted to Philip.

147, 8. **What earthly ... king?** What earthly name can lay upon a king like myself the obligation of answering interrogatories? For *task*, in this sense, cp. *R. II.* iv. 1. 52, "I *task* the earth to the like." **interrogatories.** In the Court of Queen's Bench, when a complaint is made against a person for a 'contempt,' the practice is that before sentence is finally pronounced he is sent into the Crown Office, and being there 'charged upon interrogatories,' he is made to swear that he will 'answer all things faithfully'" (Lord Campbell, *Shakespeare's Legal Acquirements*, p. 52). Cp. *M. V.* v. 1. 298.

150. **So slight**, carrying so little weight with me.

151. **To charge me**, to compel me to an answer by command; **charge**, lit. to load, burden; thence to impose a command: as **the pope**, as that (sc. the name) of the pope.

152. **this tale**, this which I tell to you: **the mouth of England**, i.e. my mouth.

154. **Shall ... toll**, shall exact the tithes (tenth part) or the tribute customarily paid to the Pope of Rome: Delius points out that the former is the particular, the latter the general, contribution.

155. **under heaven**, subject to God alone.

156, 7. **So under ... uphold**, so, subject to Him alone, we will uphold, in the country over which we reign, that great supremacy which belongs to us, without asking his (the Pope's) or any mortal's help.

159. **all ... apart**, casting off all reverence for him, etc.

163. **led so grossly**, so stupidly hoodwinked, led by the nose: **meddling priest**, the Pope.

164. **buy out**, the curse which may be redeemed by the mere payment of money; a reference to the indulgences and pardons sold by the papal office.

167. **who ... himself**, who in thus selling pardons sells pardon away from himself, deprives himself of all hope of pardon.

169. **This juggling ... cherish**, keep up this imposture by the money you contribute; Delius explains "this juggling witchcraft" as the Papacy itself, not the mere sale of pardons.

170. **alone ... oppose**, do set myself alone in opposition to, etc.

172. **lawful power**, the power with which I have been entrusted.

173. **excommunicate**, on the omission of *-ed* in participles ending in *-te*, *-t*, and *-d*, see Abb. § 342.

177. **Canonized**, with the accent on the second syllable; entered in the canon or list of saints: **that hand**, *i.e.* the owner of it.

179, 80. **O, lawful ... awhile!** As you have said that by *lawful* power you excommunicate him, so let it be lawful for me too to join for a while with Rome in cursing him. The pun upon **Rome** and **room**, which occurs also in *J. C.* i. 2. 156, seems strangely out of place at so solemn a moment. **Rome** was pronounced like 'room' until quite recent times.

182, 3. **for without ... right**. For no one can curse him as he deserves, unless he includes among the causes of his cursing the wrongs I have suffered; with a play upon the words **right** and **wrong**.

185, 6. **when law .. wrong**: Here again Constance seems to be using **wrong** in a double sense; (1) when it is out of the power of the law to enforce justice, let it be considered most truly in accordance with the spirit of law that it hinder no wrong (injury) from redressing itself; (2) that it hinder no wrong (ill-doing), if it can be called a wrong for me to curse.

189, 90. **Therefore ... curse!** Therefore, since law in this instance is in itself the highest injustice (wrong), it cannot have the right to forbid my doing what is wrong (cursing John), it cannot be so illogical as to forbid my following its own example.

193. **And raise ... head**, summon the whole power of your kingdom to chastise him.

196, 7. **Look ... soul**. That is your business, Satan; it is for you to take care that France does not repent; for, if he does, you will lose a soul which evidently ought to be yours.

200. **pocket up**, put up with; Shakespeare is fond of this phrase with a quibble; see *i. H. IV.* iii. 3. 183, *H. V.* iii. 2. 54.

203. **What ... cardinal?** What can he possibly say except to echo the cardinal's words? Who can expect to find any firmness in a character like his?

204. **Bethink you, father**; consider the importance of the matter.

204-7. **for the ... easier**. For the difference between the two courses set before you is that in the one case you bring down upon yourself a heavy curse from Rome, in the other you merely sacrifice the slight advantage of friendship with England; therefore relinquish that the consequence of which is of less import-

ance: purchase, acquisition; Kitchin (*Gloss.*) on the *Faery Queene*, i. 3. 16, says, "Fr. *pourchasser*, It. *procacciare*, to hunt after, *chase*; thence to catch (the same word save that *chase* is from Fr. *chasser*, and *catch* from It. *cacciare*), to seize, rob; thence to obtain; thence to buy, ... connected with Lat. *capio*, *capto*"; *Forgo*, commonly, but wrongly, spelt 'forego,' the prefix *for* being intensive, as in 'forbid,' 'forswear,' etc.

207. *That's ... Rome.* That is, the curse of Rome is easier, lighter to bear, than the loss of England's friendship.

208. 9. *the devil ... bride.* The devil tempts you to keep faith with England, and so to break faith with me, by offering you the Lady Blanch in marriage. For 'untrimmed,' the old reading, Dyce reads 'uptrimmed,' and supports the conjecture by *R. J.* iv. 4. 24, "Go, waken Juliet; go and *trim* her up"; and Marlowe, *Ovid's Elegies*, "But by her glass disdainful pride she learns, Nor she herself, but first *trimm'd up*, discerns." Delius follows Dyce. Staunton thinks the old reading may be defended by the custom in former times of the bride at her wedding wearing her hair unbraided, and hanging loose over her shoulders. The strongest objection to 'untrimmed' is, I think, to be found in the word *new*, which seems here to be used as an adverb, 'newly decked out.' The allusion to the temptation of St. Anthony seems to me as apt whether Blanch was 'untrimmed' or 'uptrimmed,' and the objection that "there was no time to trim Blanch up" is almost puerile.

210. *from her faith*, out of her belief, in accordance with what she believes.

211-6. *O, if ... down!* O, if you admit my need, which need would have no existence if faith had been kept with me, that need necessarily infers this consequence, that if my need were put an end to, faith would once more be a living one. O then, if you tread my need under foot (i.e. take away the causes of it), faith necessarily mounts up, while if you maintain my need (i.e. the causes of it), you are, by doing so, treading faith under foot. Only and but in l. 212 are tautological.

218. *O, be ... well!* Constance, playing on John's remark that Philip is moved (i.e. shaken in his resolution) and does not answer, says, addressing Philip, 'if you are moved, let your movement be away from him, forsake your alliance with him, and, so doing, answer in a way that becomes you.'

220. *most sweet lout!* my precious oaf, bumpkin!

222, 3. *What canst ... cursed?* It is impossible for you to say anything that will not lead to worse perplexity, if the outcome of what you say is that you incur the penalty of excommunication and the curse of Rome.

224. *make ... yours*, put yourself in my place.

225. **bestow yourself**, act, behave.

227-9. **And the ... vows**; It seems doubtful whether the construction here is, 'the conjunction of our souls is married in league,' the words 'coupled ... vows' being an amplification of 'married in league'; or, 'the conjunction of our souls *being* married in league' is 'coupled,' etc. In either case there is tautology; for the meaning is nothing more than, 'the inward union of our souls is outwardly ratified by the solemn compact we have made with formal exchange of vows.'

233-5. **but new ... peace**, only just before, in fact so recently that we have since had only time enough to was hour hands in order hastily to arrange this peace between us by the union of Lewis and Blanch: **to clap up**, cp. *T. S.* ii. 1. 327, "was ever match *clapped up* so suddenly?" See note on ii. 1. 533.

237, 8. **where ... kings**: using which (*sc.* the pencil of slaughter), revenge depicted, etc.

240. **so strong in both**, has been variously explained as (1) these hands so strong in hatred (*i.e.* as shown by bloodshed) and in love, (2) so newly joined in love which in both is so strong. The former explanation seems to me the better one, as completing a climax, the degrees of which are, 'so lately purged,' 'so newly joined,' 'so strong,' etc.

241. **this ... regret**, this renewal of friendly feeling; the substantive seems to have the full force of *re-* in composition, as the verb has in *R. II.* i. 3. 132, though Steevens explains it by "an interchange of salutation," and Schmidt by "greeting."

242. **Play ... faith**? Juggle with good faith. **fast and loose**, "a term to signify a cheating game, of which the following is a description. A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he had so done, the person with whom he plays may take hold of both ends, and draw it away. The trick is now known to the common people by the name of *pricking at the belt or girdle*, and perhaps was practised by the gypsies in the time of Shakespeare" (Sir J. Hawkins, quoted by Dyce, *Gloss.*). Nares points out that the drift of the game was to "encourage wagers whether the belt was fast or loose, which the juggler could easily make it at his option." The phrase is again used in *A. C.* iv. 12. 28, and *L. L. L.* i. 2. 162, iii. 1. 104, and is common in modern parlance.

244. **to snatch**, *i.e.* with haste.

245-8. **and on ... sincerity**? to desecrate with bloodshed the consummation of peace, and disturb the smiling looks of good faith

by fierce discord? i.e. are peace and good faith to be made the battle-field of fierce passions?

250. *Out ... grace*, by your good favour.

251. *order*, arrangement, rather than command, as l. 253 shows: *blest*, happy.

253, 4. *All ... love*. No form or method, except such as debars you from all amity with England, is worthy of the name of form or method.

257. *A mother's curse*, the curse of a parent having special weight. France has always claimed to be the 'Eldest Son of the Church.'

258. *the tongue*, "in which the poison of serpents was supposed to dwell" (Wright).

259. *A chafed lion*, the old reading was 'cased'; the emendation is due to Theobald, and is supported by Dyce from *H. VIII.* iii. 2. 206, "so looks the *chafed lion* Upon the daring huntsman," etc., and from two passages in Beaumont and Fletcher: *mortal*, deadly.

261. *Than ... peace*, than continue to hold with feelings of friendship, etc.

264. *set'st ... oath*, set oath against oath, in conflict.

268, 9. *What ... thyself*, the oath which you have since taken is an oath against yourself, prejudicial to yourself, and, being so, is one which you may not keep.

270, 1. *For that ... done*, for that which you have sworn to do wrongly, ceases to be wrong when done in the truest sense, i.e. not done at all, left undone. Ritson compares *L. L. L.* iv. 3. 363, "It is religion to be thus forsworn."

272, 3. *And being ... doing it*. And if one abstains from doing an act in cases where the doing is likely to produce evil, the essence of the promise is secured by that abstention.

274, 5. *The better ... again*; the best thing that a man can do when he has formed a mistaken project, is to make another mistake, the mistake of not doing what he intended. For the form of the participle *mistook*, see Abb. § 343.

275, 6. *though ... direct*; though the line of conduct be in this way not a straightforward line, yet by its crookedness in not doing what it had engaged to do, because the doing would be a sin, it regains its former straightforwardness.

277, 8. *as fire ... new-burn'd*. As the application of a heated substance drives out the fire from the veins of one who has just burnt himself; cp. *Cor.* iv. 7. 54, "One fire drives out one fire; one nail, one nail," though there is no reference to the homœopathic effect here spoken of.

279-81. It is ... *swear'st*; it is by religion that oaths are made binding; but the oath which you have now taken against that by which your oaths are made binding is an oath against religion: ellipses of the preposition similar to that of 'the thing thou swearest,' i.e. by, are frequent in Shakespeare.

282, 3. And *mak'st* ... *oath*; and employ an oath as a guarantee of your good faith in violating an oath.

283-6. *the truth* ... *forsworn*; the essential point in that truthfulness to which you hesitate to bind yourself by an oath, is that it should not forswear itself; but the essential point in what you swear is that you should be forsworn: the line *Else ... swear!* is parenthetical.

287. And *most* ... *swear*, and then most deeply forsworn when you keep the oath you have sworn.

288, 9. Therefore ... *thyself*; so that your later vows, if kept, being contradictory of your earlier vows, are an act of rebellion against yourself: *thy later vows* ... *Is*, elliptical for 'the taking of thy later vows is,' etc.

290-2. And *better* ... *suggestions*: And no nobler victory can you ever win than by arming your better parts against such vain and immoral temptations: 'suggestion' and 'suggest,' in this sense, are frequent in Shakespeare.

293, 4. Upon which ... *them*. In aid or support of which better side of your nature you will have our prayers, if you permit them, are willing to accept them; *vouchsafe*, "to vouch or warrant safe, sanction or allow without danger, condescend to grant (F., —L.). Merely due to the phrase *vouch safe*, i.e. vouch or warrant as safe, guarantee, grant. The two words were run together into one" ... (Skeat, *Ety. Dict.*).

295. The *peril* ... *light*, for this confusion of proximity, causing a plural verb, see Abb. § 412.

296. *as thou*, *as that thou*, etc.

297. *black weight*, hideous, dismal. In this speech, purposely made obscure in order to represent the casuistical rhetoric of the priestly mind, I have given what seems on the whole the most satisfactory text, and such explanations as it appears to bear. To quote all the many varieties of reading, and their consequent varieties of interpretation, would be out of place in an edition of this kind.

298. *Rebellion* ... *rebellion*! This seems to mean that, in Austria's opinion, for the legate to threaten a king in such terms is nothing else but plain rebellion: *Will't not be?* i.e. that you will hold your tongue. Possibly we should read 'wilt not be?', i.e. will you not keep quiet?

299. *Will not ... thine?* Shall we have to get a calf's-skin to muzzle you with? For of *thine*, see Abb. § 239.

301. *Against ... married?* Against the family with which you have allied yourself by marriage?

302. *our feast*, i.e. marriage feast: with *slaughter'd men*, with the slaughter of men, with that as an accompaniment.

303. *braying*, a word particularly applied to express the harsh sound of the trumpet; another word specially used of the trumpet is 'blare.'

304. *Clamours of hell*, in apposition to trumpets and drums; i.e. which are suited to hell: *measures ... pomp*, the music which accompanies our bridal ceremonies. Delius quotes the corresponding line from the old play, "Drums shall be music to our wedding day." The ordinary meaning of 'measure' is a 'grave and solemn dance,' and so Fleay, quoted by Rolfe, takes it here.

305. *alack*, alas; according to Skeat, probably from M. E. *lak*, loss, failure, etc., and so signifying 'ah! failure,' or 'ah! a loss.'

306. *Is husband*, i.e. the word 'husband'; even ... *name*, for the sake of that name, or in behalf of that name.

308. *go not ... uncle*, do not make war upon my uncle.

312. *Forethought*, already designed.

313. *may*, can.

315, 6. *That ... honour*; that by which he who supports you is himself supported, namely his honour, can be more powerful with him than the name of wife. The words recall Lovelace's lines to Lucasta, on going to the wars, "I could not love thee, dear, so much Lov'd I not honour more."

316. *O, thine ... honour!* bethink you of your honour, your honour, I say, that precious possession! Cp. *Oth.* ii. 3. 262-5, "Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!"

317. *I muse*, I wonder.

318. *When ... on*. When considerations of such deep importance urge you to a decision. *respects*, considerations.

320. *fall from thee*, fall off from you, abandon your alliance; cp. above, iii. 1. 127, "*fall over* to my foes."

321. *O fair ... majesty!* Now have you nobly resumed that kingly dignity which you seemed to have laid aside. The image is that of an exile who has returned to his own country, the exile being Philip's kingly dignity.

322. O foul ... inconstancy ! Delius quotes i. *H.* VI. iii. 3. 85, "Done like a Frenchman, turn and turn again !"

323. within this hour, before this hour is past.

324. the clock-setter, who regulates the clock, points its hands as they should be ; i.e. measures the life of man, and brings him to his grave, as the sexton does ; *sexton*, a corruption of 'sacristan,' originally one who had charge of the clerical vestments, then a grave digger.

325. Is it ... rue ? Is he to decide how things shall go ? well then, if that is the case, France certainly shall pay the penalty of his treachery. Of course there is no logical connection between the two things, in fact the humour consists in their irrelevancy.

326. The sun's ... blood : in *Hamlet* i. 1. 117, 8, we have, "stars with brains of fire and dews of blood, Disasters in the sun," but here the idea rather is that everything is so imbued in bloodshed that the very sun is hidden by it.

327. withal, with ; as the word always means in Shakespeare when at the end of a sentence.

330. They ... me. Alluding, according to Steevens, to the well known Roman punishment by which criminals were tied to the legs of horses, and, these being driven in different directions, torn limb from limb.

333. the fortune, the good fortune.

334. wish ... thrive, wish that your desires may prosper.

336. Assured ... play'd. To me it is certain that the result will be loss, certain even before the contest is begun : in *match* the allusion is to some game, probably tennis, to which Shakespeare has many references.

338. lives, Fleay, quoted by Rolfe, prints *l'ies*, and remarks, "*Lives* was often pronounced *lees*, as here, so that *lie* and *live* had the same sound. The letter *v* could be omitted between any two vowels "..."

339. puissance, a trisyllable, as in *H.* V. ii. 2. 190, ii. *H.* IV. i. 3. 77.

342. allay, Capell inserts '*t*, and Dyce follows him : but the pronoun can be supplied in thought.

343. The blood ... blood, the blood, and that too the highest-valued blood, etc.

346. jeopardy, "hazard, peril, danger (F.,—L.) ... The original sense was a game in which the chances are even, a game of hazard, hence hazard or chance ... —O.F. *jeu parti*; lit. a divided game" ... (Skeat, *Ety. Dict.*).

## SCENE II.

2. **Some airy devil.** "Shakespeare here probably alludes to the distinctions and divisions of some of the demonologists, so much regarded in his time. They distributed the devils into different tribes and classes, each of which had its peculiar qualities, attributes, etc. These are described at length in Burton's *Anatomie of Melancholy*, Pt. i. sect. ii. p. 45, 1632... 'Aerial spirits or divells are such as keep quarter for the most part in the aire, cause many tempests, thunder and lightnings, teare oakes, fire steeples, houses, strike men and beasts, make it raine stones,' etc." (Percy).

4. **While... breathes**, until I have slain Philip. Delius explains "while Philip (i.e. he himself) takes breath," i.e. with a view to renewing the combat. But though we have the word elsewhere in this sense, e.g. i. H. IV. i. 3. 102, ii. 4. 275, v. 3. 46, it seems more in the character of the Bastard to determine upon Philip's death as well as that of Austria.

5. **Philip, make up**, come up quickly with help: i. H. IV. v. 4. 5; cp. **Philip**, a slip for 'Richard,' which Theobald would read.

6. **My mother**, etc. Steevens points out that Shakespeare has here disregarded history, as the Queen-Mother, whom John had made Regent in Anjou, was at this time safe in the castle of Mirabeau in that province.

9, 10. **But on... end**, go on, go forward with the battle which a very little more exertion on your part will turn into a complete victory.

## SCENE III.

1. **behind**, i.e. in France, while John returns to England.

2. **strongly guarded**, with a sufficient force to ensure her safety.

5. **O, this**, i.e. his being in John's power.

7. **bags**, money bags.

8, 9. **set at liberty Imprisoned angels**; I have not hesitated to follow Dyce and Grant White in adopting Walker's transposition here: by the old reading the rhythm of both lines is destroyed: angels, with the same pun as in ii. 1. 590.

10. **now**, Warburton would read 'war'; Hanmer, 'maw'; Malone at first thought of 'hungry soldiers,' but afterwards was of opinion that this was implied in the text. **Hungry** is used by

John generally, but probably also with a special reference to himself as short of money.

12. **Bell ... candle**, Knight shows that Chaucer was acquainted with this form of excommunication, and quotes a minutely detailed account of the ceremony given by Fox, in which we have "the bishop, and clergy, and all the several sorts of friars in the cathedral,—the cross borne before them with three wax tapers lighted, and the eager populace assembled. A priest, all in white, mounts the pulpit, and then begins the denunciation... The climax of the cursing was when each taper was extinguished, with the pious prayer that the souls of the 'malefactors and schismatics' might be given 'over utterly to the power of the fiend, as this candle is now quenched and put out.'"

13. **becks, beckons**. As in *M. V. i. 3. 96, 7, gold and silver*, as equivalent to 'money,' have the singular verb: "Or is your *gold and silver* ewes and rams?"

17. **cousin**, of which "coz" in the next line is an abbreviation, was a term formerly used to signify various degrees of relationship, and not merely, as now, the child of a parent's brother or sister; much the same as 'kinsman' or 'kinswoman,' from "O. F. *cosin, cousin*.—Low Lat. *cōsinus*... A contraction of Lat. *consobrinus*, the child of a mother's sister, a cousin, relation"... (*Skeat, Ety. Dict.*).

22. **with advantage**, with interest, with something to boot. The word is used in the literal sense of interest upon money in *M. V. i. 3. 71*; *i. H. IV. ii. 4. 599*.

23. **voluntary oath**, the oath to serve me in any way in your power which you took without its being asked by me.

26. **fit ... time**, will keep it for a time better suited for the discussion of such a matter. The reading of the folios is 'tune,' which Pope, who has been followed by most modern editors, altered to **time**. Delius, Staunton, and Knight retain 'tune,' the last of them remarking, "We are by no means sure that the change [made by Pope] was called for. The 'tune' with which John expresses his willingness to 'fit' the thing he had to say is a bribe;—he only now gives flattery and a promise. 'The time' for saying 'the thing' is discussed in the subsequent portion of John's speech." Staunton doubts the necessity of the change because "these words were often used, of old, as synonymous."

29. **much bounden**, obliged, as we say now, greatly your debtor for such an expression of your good will; for other instances of irregular participial formations, see Abb. § 344.

31. 2. **and creep ... good**. And however slowly time may creep on, the hour will come, sooner or later, when I shall be able to

give proof by deeds of the professions I now make. For never, where we should use 'ever,' see Abb. § 52.

33. let it go, let it pass unsaid for the present.

35. Attended ... world, it is the being attended by these pleasures as a retinue that makes the day so proud.

36. all too, entirely too: gawds, show ornaments, Lat. *gaudium*, gladness, joy; Shakespeare uses the word both literally and metaphorically.

37. to give me audience, to allow of that which I have to say being listened to as it ought to be.

38. brazen, seems to be used with a sub-reference to its metaphorical sense of shameless, unabashed.

39. Sound one ... ear of night, 'one' is Theobald's correction of 'on'; 'ear,' for 'race,' occurred to Dyce, Staunton, and Collier. Staunton remarks, "It has been suggested that the 'midnight bell' might mean the bell which summoned the monks to prayer at that time, and that the 'sound on' referred to repeated strokes rather than to the hour of *one* proclaimed by the clock; but is there not something infinitely more awful and impressive in the idea of the solemn, single, boom of a church clock, knelling the death of time, and startling the hushed and drowsy ear of Night, than in the clangour of a whole peal of bells?" Steevens thought so too and referred to *Haml.* i. 1. 39, "The bell then beating *one*." Delius, who retains 'on' and 'race,' explains the former word by reference to the repeated strokes of the bell; and 'race' by 'course.' Though drowy belongs more properly to night than to 'race,' if that reading is retained, it seems to me unlikely that Shakespeare should have closely coupled two words so antagonistic in sense.

41. possessed, wholly taken up with, wholly under the influence of; with an allusion to the 'possession' of a man by an evil spirit frequently referred to in Shakespeare.

43. baked, hardened, congealed.

44-6. which ... merriment, which under other circumstances courses through the veins with a pleasant titillation, causing that idiot, laughter, to hold possession of men's eyes, and to constrain their cheeks to shake with foolish merriment: in support of keep. Staunton, who at one time thought the word might be a misprint for 'peep,' quotes *L. L. L.* iv. 3. 324, "Other slow arts entirely keep the brain."

47. A passion ... purposes, the whole line is in apposition to laughter.

48. if that, see Abb. § 287.

50. conceit, conception; literally 'that which is conceived,' and since the conception of a man by himself is so often unduly

favourable, the word nowadays means vanity or over-estimation of oneself.

51. *harmful*, such things as are in his mind not being fit subjects for open speech.

52. *brooded*, i.e. brooding; for *-ed*, employed loosely for *-ful*, *-ing*, or some other affix expressing connection; see Abb. § 374. Steevens quotes Milton, *L'Allegro*, 6, "Find out some uncouth cell where *brooding* Darkness spreads his jealous wings"; "plainly alluding to the *watchfulness* of fowls while they are sitting," i.e. upon their eggs.

55. *troth*, faith; a doublet of 'truth.'

57. *Though that ... act*, even though my death were a necessary consequence to my act.

61. *He is ... way*: he is altogether as a snake in my path, deterring me from my course and threatening to put his fangs into me. Wright compares *Gen. xlix. 17*, "Dan shall be a serpent by the way."

63. *lies ... me*, seems ever present to arrest my steps.

64. *Thou ... keeper*: you are his appointed guardian.

65. *offend*, prove a stumbling block to.

66. *My lord*. The folios here put a full stop, which by most modern editors has been altered into a note of interrogation or of admiration. This alteration seems to me a mistake, for Hubert's answer is rather one of acquiescence, than of inquiry, or surprise.

67. *I could ... now*. You have entirely dissipated the gloom of my thoughts.

68. *Well ... thee*. He pauses, pretending that he was about to say in what manner he meant to show his love, but that it was better not to put his intentions into words.

70. *those powers*, i.e. the forces he had promised in l. 2 of this scene.

71. *cousin*, addressed to Arthur. Malone remarks, "King John, after he had taken Arthur prisoner, sent him to the town of Falaise, in Normandy, under the care of Hubert, his Chamberlain; from whence he was afterwards removed to Rouen, and delivered to the custody of Robert de Veypont. Here he was secretly put to death."

72. *your man, your servant*, as frequently in Shakespeare.

#### SCENE IV.

1. *the flood, the ocean*.

2. *A whole ... sail*. Warburton and Delius see an allusion to the defeat, in 1588, of the Spanish Armado, or Armada, as it is

now generally called, though 'armado' is the Spanish word for a war fleet. **convicted**, is explained by Malone to mean "overpowered, baffled, destroyed." He quotes Minshew's *Dict.*, 1617, "To *convict*, or convince, a Lat. *convictus*, overcome." Pope altered the word to 'collected'; Malone, who is followed by Delius, conjectured 'connected'; Mason, 'converted'; Dyce, 'convected'; Spedding, 'combined.'

5. **what can ... ill?** How can anything turn out well, when we have fared so badly? *i.e.* it is impossible that anything, etc.

7. **divers**, various, many.

8. **bloody England**, *i.e.* John.

9. **O'erbearing interruption**, setting at naught our endeavour to stop him: **spite of**, in spite of; cp. *Lear*, ii. 4. 33, "Deliver'd letters, *spite of intermission*."

11. **So hot ... disposed**, so fierce a haste, regulated with such prudence, in so orderly a manner; **advice**, for deliberation, is frequent in Shakespeare.

12. **Such ... cause**, such moderation and precision of action in an undertaking of such heat, excitement. 'Course' is Theobald's alteration of cause, and by Staunton is taken to mean "the *carrière* of a horse, or a *charge*, in a passage of arms."

13. **Doth ... example**: is without previous example: **who ... read**, *i.e.* no one has ever before read of, etc.

14. **kindred ... like**, is tautological.

15. **had**, should have.

16. **So, provided that: pattern**, example of a king who had been put to such shame.

17. **a grave ... soul**; one who can hardly be called the living residence of a soul.

18. **her will**, the will of the spirit.

19. **In the ... breath**. Mason explains this as "the same vile prison in which the breath is confined; that is, the body": Malone, "'The vile prison of afflicted breath,' is the body, the prison in which the *distressed* soul is confined." He compares iii. *H. VI.* ii. 1. 74, "'Now my *soul's* palace is become her prison"; and *Lucr.* 1725, "That blow did bail it [*sc.* the soul] from the deep unrest Of that polluted *prison* where it *breathed*." The former explanation seems to me the better one.

23. **defy**, reject, renounce; as frequently in Shakespeare.

24. **But that**, except that.

26. **odoriferous ... rottenness**! an instance of what the grammarians call the figure 'oxymoron,' *i.e.* a witty saying, the more pointed from being paradoxical.

27. **lasting**, enduring, perpetual.
28. **prosperity**, prosperous men, abstract for concrete. "These, David, are the things that make death terrible," was Johnson's remark after going over Garrick's handsomely furnished house.
29. **detestable**, with the accent on the first syllable.
30. **vaulty brows**, the empty sockets of the eyes over which the brows are arched.
31. **And ring ... worms**, and wear as rings on my fingers the worms that form part of your household.
32. **gap of breath**, "is the mouth; the outlet from which the breath issues" (Malone): **fulsome**, nauseous, disgusting, lit. superabundant, cloying, from *full* with the suffix *-som*.
33. **carriion monster**, a monster that feeds on putrefying bodies; for **carriion**, in an adjectival sense, cp. *M. V. ii. 7. 63*, "A *carriion* Death."
35. **buss ... wife**, as though I were your wife, or as your wife would do; **buss** had hardly in Shakespeare's day the familiar and somewhat comic sense it now has. Tennyson seems to have had this passage in his mind when in his *Vision of Sin* the skeleton is addressed in the words, "*Buss* me, thou rough sketch of man, Far too naked to be shamed." **Misery's love**, thou with whom the wretched fall in love.
36. **affliction**, afflicted lady; as though she were the personification of affliction; cp. "excellent falsehood!", said of Cleopatra, *A. C. i. 1. 40*.
37. **having breath**, so long as I have breath.
38. **the ... mouth**, the thunder which we hear so often, know so well.
39. **a passion**, an outburst of wrath.
40. **that ... anatomy**, that dread skeleton, Death.
42. **modern**, ordinary; as always in Shakespeare.
44. **not holy**, 'not' is omitted in the three first folios, inserted in the fourth; Dyce and Delius adopt Steevens' conjecture, '*unholy*.'
48. **to heaven**, on 'to,' in such phrases as this, see Abb. § 190.
49. **like**, likely, probable.
50. **what grief**, how great grief.
51. **Preach ... mad**, do not use your philosophical arguments to teach me resignation, but preach some philosophy which will teach me to be mad, as the only way of escaping my grief.
52. **canonized**, as above, iii. 1. 177, accented on the second syllable.

53. **sensible of grief**, sensitive to, etc.

54. **produces**, brings forward, adduces.

55. **How I ... woes**, showing in what way, etc. : for **of**=out of, from, see Abb. § 166.

58. **a babe of clouts**, a doll made up of rags ; "*clout*—W. *clwt*, Corn. *clut*, a piece, patch" (Skeat, *Ety. Dict.*).

60. **The ... plague**, each individual stroke of calamity.

63-5. **Where ... grief**, where merely by accident a drop has fallen which has turned to silver a golden thread of hair, innumerable other threads of hair in firm friendship have assumed the same hue of grief. The idea is of a corroding acid falling upon, and taking the colour out of, some substance ; here calamity having whitened one of her hairs, all those in its neighbourhood show their love by voluntarily turning white also : **wiry**, strong, and with a reference to the likeness between hair and wire.

68. **To England ... will**. "It has been conjectured that the unhappy Constance, in her despair, addressed the absent King John :—'*Take my son to England*, if you will.' Does she not rather apostrophize her hair, as she madly tears it from its bonds?" (Staunton).

71. **so redeem**, i.e. could as easily free him from his bonds as they have freed my hairs from *their* bonds.

73. **envy at**, grudge.

75. **Because ... prisoner**, for nothing deserves to be at liberty while he is in confinement.

80. **but yesterday suspire**, was born only yesterday, breathed for the first time ; **suspire**, properly only to breathe.

81. **There was not**, there has never been : **gracious**, well favoured, comely, as frequently in Shakespeare.

82. **canker sorrow**, sorrow which eats into beauty as the canker worm eats into the buds of flowers.

85. **As dim ... fit**, as pale and wasted as one who has had an attack of ague ; Lettsom compares *R. II.* iii. 2. 190, "This ague-fit of fears."

86. **And so**, in that wasted condition : **and rising**, and *he* rising.

88, 9. **never Must I**, I am destined never, etc.

90. **You hold ... grief**. You allow grief to subdue you too completely, and so are guilty of sin. "The Cardinal," says Delius, "speaks as a priest, and as such Constance answers him," priests of the Catholic Church being forbidden to marry. For **respect**, cp. *M. V.* i. 1. 74. "You have too much *respect* upon the world."

91. **He talks ... son**. Steevens compares *Macb.* iv. 3. 216, "He

has no children," said by Macduff when, Ross having brought tidings of the murder of his wife and children, Malcolm tries to comfort him. So, *R. J.* ii. 2. 1, "He jests at scars that never felt a wound."

93. *Grief fills, etc.* To Philip's rebuke, "You are as fond of grief as of your child," Constance replies, 'If I am, it is because grief assumes the likeness and ways of that child.'

96. *Remembers, reminds: gracious parts, fascinating gifts, personal and moral.*

97. *Stuffs ... form, fills out his garments with an image of himself.*

98. *Then, have ... grief?* We should now say, 'Then have I not,' etc.

101. *this form, this orderly arrangement of my hair; the bands which confined her locks in an orderly way.*

102. *When ... wit.* When the state of my mind presents such a contrast to the state of my hair.

104. *my all the world, to be regarded as a single many-worded term.*

106. *some outrage, done upon herself.*

107. *joy, a verb.*

108. *Life ... tale, Malone believes that Shakespeare here had in mind the words of the 90th Psalm, "For when thou art angry, all our days are gone, we bring our years to an end as it were a tale that is told." He also quotes Mach. v. 5. 26, 7, "Life's but a walking shadow ... it is a tale Told by an idiot, full of sound and fury, Signifying nothing."*

110. *And bitter ... taste.* Perhaps with a special reference to the joy which, as a newly married man, he ought to be feeling, but is not. The folios have 'sweet word's,' which Malone endeavours to defend by explaining that the 'sweet word' is 'life.'

111. *That, so that.*

114. 5. *evils ... evil, clearly, I think, an allusion to the miracle of Christ in casting out a devil from a man possessed, Mark, i. 26, "And when the unclean spirit had torn him, and cried with a loud voice, he came out of him."*

116. *by losing of, see note on iii. 1. 19. this day, i.e. the battle, though the Dauphin takes the word in its ordinary sense.*

118. *If you ... had, certainly you would have lost "all days of glory," etc.*

122. *In this ... won, in this which he regards as a victory.*

125. *Your ... blood.* Then, if you are grieved at this, you show yourself as 'green in judgment' as you are young in years.

127-30. For even ... throne; for the breath of the words I am about to speak will be sufficient to remove every obstacle, even the smallest, from the path by which you shall march straight to the throne of England; that is, if you will listen to me, you will see plainly what the steps are that you will have to take, and how your path will be smoothed, in making your effort to get possession of the English throne: each dust, each particle of dust; cp. iv. 1. 93, and *R. II.* ii. 3. 91, "Dared once to touch a dust of England's ground." rub, that which causes friction, an impediment; often used in Shakespeare in reference to the 'rubbing' of bowls one against another.

132. whiles, see note on ii. 1. 87.

133. misplaced John, John who has no right to the place, usurping John.

135. unruly, a hand that is guided by no rule, unscrupulous. Delius compares *Macb.* iii. 1. 63, "put a barren sceptre in my gripe Thence to be wrench'd by an unlineal hand."

136. as bolsterously, by the same forcible means.

137. And he ... up, and he whose position is a slippery one, does not hesitate to make use of any support, however vile, to keep himself from falling.

138. him, reflexive.

139. That John, in order that, etc.

140. but so, in any other way.

143. all the claim, claim to everything that Arthur claimed.

145. How green ... world! How simple-minded you are though living in a world so worn and jaded! Possibly also with the idea of its familiarity with stratagems such as those of which the Dauphin is so innocent.

146. you, for you; i.e. that will serve your purpose; on *me*, *thee*, *him*, etc., representing the old dative case, see Abb. § 220.

147. in true blood, "the blood of him that has the just claim" (Johnson).

148. Shall find ... untrue. Shall find no other safety than that to be obtained by bloodshed, a safety with a treacherous foundation.

149. so evilly borne, so discontentedly endured; the folios have *born*, which some edd. retain, with the meaning, I suppose, of 'which had such an evil origin.' Dyce, Staunton, Delius and Rolfe read *borne*.

151, 2. That none ... it; that no opportunity shall offer itself for limiting his power that they will not eagerly seize upon.

153. exhalation, meteor; cp. i. *H. IV.* ii. 4. 352, "My lord, do you see these meteors? do you behold these *exhalations*?"

Milton, *P. L.* v. 186, uses the word in its more literal sense, that which is sucked up from the earth by the sun, "Ye mists and exhalations, that now rise From hill or steaming lake."

154. *scape*, which has been altered into *scape*, i.e. freak of nature, "may," according to the Camb. Edd., "mean anything which lies within the limits of Nature's power." Rolfe, who gives "free play, operation" as the meaning, very justly remarks that *scape* "could refer only to a prodigy or some thing out of the ordinary course of nature; while the context enumerates only *common* and *customed* phenomena which the people *imagine* to be *prodigies* and *signs*." distemper'd day, stormy day.

156. But they ... *cause*, which they will not dissociate from its natural cause.

158. Abortives, monstrous births: presages, omens: tongues of heaven, indications of heaven's will.

160. May be, it may be, possibly.

161. But...*imprisonment*. But considers himself secure in the fact of Arthur's being confined in prison.

163. If that ... *already*, if it be that he has not already been made away with; on the affix 'that' to 'if,' see Abb. § 287.

164. Even ... *news*, the very moment the news of your approach shall be noised abroad.

166. And *kiss* ... *change*, and gladly welcome that change to which they are such strangers, having so long groaned under his tyrannical rule.

167, 8. And *pick* ... *John*. And find strong pretext for fierce revolt in the bloody deeds of John's hands. This not very delicate metaphor is indicative of an age in which men were less careful than now of personal cleanliness.

169. *hurly*, what in *Macb.* i. 1. 3, is called 'hurly-burly,' confusion, tumult, from Fr. *hurler*, to howl, yell: on foot, in motion, started; an expression commonly used in sporting, e.g. i. *H. IV.* i. 3. 278, "Before the game is *afoot*, thou still let'st slip"; *H. V.* iii. 1. 32.

170, 1. And, ... *named*! And, O, a proceeding still more actively working in your behalf than anything I have yet mentioned!

172, 3. *ransacking* ... *charity*, plundering the Church, and so turning into ill will any good feeling the people might have for John. Schmidt explains *Offending charity* as 'sinning against piety.'

174. *they* ... *call*, "An allusion to the reed, or pipe, termed a *bird-call*; or to the practice of bird-catchers, who, in laying their nets, place a caged bird over them, which they term the

*call* bird or bird-call to lure the wild birds to the snare. Thus in Beaumont and Fletcher's play of *The Bloody Brother*, iv. 2, Pippean, the scout or decoy of the Astrologers, tells them:—"but it is I that bring you in your rents for 'em, 'tis Pippean That is your *bird-call*" (Staunton).

175. to train, to allure.

176, 7. Or as ... *mountain*. Bacon, in his History of Henry VII. speaking of Simnel's march, observes that "their *snow-ball* did not gather as it went" (Johnson): *tumbled about*, being rolled about: *Anon*, "immediately ... —A.S. *on dn*, lit. in one moment, ... —A.S. *on* ... often used with the sense of *in*: and A.S. *dn*, the old form of *one*" (Skeat, *Ety. Dict.*).

178, 9. 'tis ... *discontent*, i.e. there is no saying how their discontent may not be turned to your profit.

180. *topfull*, full to the brim, completely; cp. *Macb.* i. 5. 43, "from the crown to the toe *top-full* Of direst cruelty."

181. *whet on*, stimulate, sharpen to the action.

#### ACT IV. SCENE I.

STAGE DIRECTION: a *castle*. In many editions the locality is given as Northampton, but Malone points out that there is no reason for this beyond the fact that in the first Act John seems to have been in that town. Arthur was in reality put to death, or died, in Rouen, but there is no certainty even as to the manner of his death.

1. *Heat me*, i.e. for me; see Abb. § 220.

2. *arras*, tapestry hangings, so named from Arras, in Provence, where they were most commonly made. Shakespeare frequently notes the use that was made of them as places of concealment. For words similarly derived see Trench, *The Study of Words*, pp. 153 *et seqq.*

3. *bosom*, Delius compares *R. II.* iii. 2. 147, "Write sorrow on the *bosom* of the earth."

4. *which*, for 'which,' used interchangeably with 'who,' see Abb. § 265.

6. I hope ... *deed*, I hope the warrant you have received will justify the deed.

7. *Uncleanly*, foul, unbecoming, scruples.

8. to say with, to speak with.

10, 1. As little ... *be*. As small, insignificant, a prince as one can possibly be who has such just claim as I have to be more of a prince.

12. I ... merrier. There have been times in my life when I was merrier.

16. Only ... wantonness, only out of perversity. Steevens, in illustration of this affectation, quotes, among other passages, Lyly's *Midas*, 1592, "*Melancholy*, is *melancholy* a word for a barber's mouth? Thou should'st say heavy, dull, and doltish; *melancholy* is the crest of courtiers, and now every base companion, etc., says he is *melancholy*." By my christendom, by my faith as a Christian; the word was also used for christening, and for baptismal name.

17. So I were, provided I were.

19, 20. but ... me: if it were not that I suspect my unele is plotting worse injuries to me: practises = plots; frequent in Shakespeare.

24. so you would, if only you would, etc.

25. prate, used of the language of children as well as for useless chattering.

27. sudden, swift.

30. watch with you, keep watch by your bed-side, nurse you.

33, 4. How now ... door! What is the meaning of your showing yourselves, you foolish tears, that drive away the pitiless cruelty which should possess my heart? dispiteous, stronger than 'unpitying,' as positive instead of negative: out of door, we should now use the substantive in the plural, as Shakespeare does generally.

35. resolution, unbending sternness of purpose.

37. fair writ, plainly written; for the participial form see Abb. § 343.

38. Too fairly ... effect: Arthur, using the word fairly in its ordinary sense, answers, "Yes, too fairly, considering its foul purport."

41. the heart, such hardness of heart.

42. I ... handkercher, I bound my handkerchief; 'kerchief' is lit. *couvre-chef*, that which covers the head, and 'handkerchief,' a cloth of a like nature used by the hand, handkercher being merely a shortened colloquial form, as in *H. V. iii. 2. 52*, "as familiar with men's pockets as their gloves or their *handkerchers*."

43. wrought it me, worked, embroidered, it for me.

44. And ... again; and, precious as it was, I never asked you to return it to me.

45. held ... head, laid my hand upon your head to cool it, or to soothe the pain by pressure.

46, 7. And ... time. And with the same watchfulness with which the minutes keep count of the passing hour, I continued

from minute to minute to cheer you up as best I could; the watchful minutes to the hour is a transposition for 'the minutes watchful to the hour.' Schmidt explains to the hour as = till the hour is full, a sense which I do not think the words will bear.

47. Still and anon, continually; literally 'ever and at once.'

48. grief, bodily pain.

49. What good love, what office of love can I perform? What token of my affection can I show?

50. lien, another form of 'lain,' found in the quartos in *Haml.* v. 1. 190; *Per.* iii. 2. 85.

52. sick service, at your service when sick; Delius hyphens the two words, and compares 'sick-bed.'

56. Why ... must. Why, then, it cannot be helped.

57. nor never, the emphatic double negative.

58. So much as, even.

59. And with ... out. And not only must I put them out, but I must do so, as I have sworn, by burning with hot irons.

60. iron age, cruel age.

61. heat, for the omission of the termination -ed after *d* and *t*, see Abb. § 342.

63. his fiery indignation, its; Steevens says the phrase is from *Hebrews*, x. 27, "a certain fearful looking-for of judgment, and fiery indignation"; of course in the text fiery is used literally.

64. the matter, Dyce adopts Lettsom's conjecture, 'water,' comparing iv. 3. 107. 110, "Trust not those cunning waters of his eyes," and "Like rivers of remorse and innocency": if matter is retained the sense will be the same, viz., my tears.

66. But ... eye. Merely in consequence of, out of remorse for, having at one time been guilty of containing fire intended for such a cruel purpose.

67. hammer'd iron, iron beaten into strongest consistency by the hammer.

69. should, was intending, the conjunctive of 'shall'; see Abb. § 326.

70. no ... Hubert's, I would not have believed any tongue except Hubert's. Steevens reads, "I would not have believed no tongue, but Hubert's," and justifies the double negative by quoting from *A. Y. L.* iii. 5. 27, "Nor, I am sure, there is no force in eyes That can do hurt." Knight, adopting a conjecture of Steevens', marks an aposiopesis, "No tongue but Hubert's,"—i.e. would have convinced me.

72. as I bid you, i.e. as I bade you; see above, l. 4.

73, 4. **my eyes ... men.** The mere look of these cruel men has been enough in itself to put my eyes out, to blind me.

77. **stone-still**, as motionless as a stone; cp. 'stone-blind,' 'stone-deaf.'

82. **Nor look ... angrily**: nor even look angrily at, etc.: for **angrily**, see Abb. § 447, and cp. *Macb.* iii. 5. 1, "Why, how now, Hecate! you look *angrily*."

85. **let me alone**, leave me to deal with him alone: **alone**, M.E. *al* (i.e. all) and *one*.

86. **I am ... deed**, I am only too glad to be away from, to have nothing to do with, such a deed; on 'from' = away from, without a verb of motion, see Abb. § 158.

87. **child**, see Abb. § 343.

89, 90. **that his ... yours.** That his feeling of pity may give new life to, kindle again, yours.

92. **mote**, in the folios, 'moth,' which is only another spelling of **mote**; cp. *Haml.* i. 1. 112, "A *mote* it was to trouble the mind's eye."

93. **a dust**, a particle of dust, as in iii. 4. 128.

94. **Any ... sense!** Anything that causes pain to an organ so exquisite and so delicately sensitive.

95. **Then feeling**, if you felt; **boisterous**, "The word (formerly = intractable, violent) has come to be restricted to 'loud weather' (*W. T.* iii. 3. 11) and like noisy demonstrations" ... (Rolfe): here it means 'causing so much commotion, irritation.'

97. **Is ... promise?** Is this the way you keep your promise? referring to l. 81: **go to**, here an exclamation of impatience or rebuke; sometimes of exhortation.

98. 9. **the utterance ... eyes**; even a brace of tongues would be insufficient to plead for the preservation of a pair of eyes; **want pleading**, lack eloquence in pleading: **Must needs**, see note on i. 1. 263.

100. **Let me ... tongue**, do not compel me to be silent.

102. **So I may**, provided I may.

103. **Though ... you!** If for no other occupation but, etc.

104. **the instrument**, the burning-iron.

105. **would not**, is unwilling.

106-8. **with grief ... extremes**, from grief at the thought of being so undeservedly used for such measures of cruelty, it being created to give comfort. The burning-iron has been spoken of as having feelings of its own, and now the same tenderness is predicated of the fire: see else yourself, if you do not believe what I have said, look at the coal.

109. **There is ... coal.** Grey would alter this to, "There is no malice burning in this coal"; but **this burning coal** probably means nothing more than this coal which had been lighted, though the fire in it was now almost extinct: for **malice**, cp. ii. l. 231, "Our cannons' *malice*."

111. **And strew'd ... head.** The ashes which remain on the top of a partially burnt out coal are likened to the ashes which penitents heaped on their heads to express their contrition. To repent in ashes and sackcloth, or ashes and dust, is a phrase common in the Bible. Cp. *R. II. v. 1. 50, 1*, "And some (i.e. of the logs of wood) will mourn in ashes, some coal-black, For the deposing of a rightful king."

114. **shame of, shame at.**

115. **sparkle, shoot up in sparks into your eye.**

117. **Snatch at, snap at, make a bite at, endeavour to bite; at** indicates the effort: *tarre*, urge, set him on; cp. *Hamlet*. ii. 2. 370, "and the nation holds it no sin to *tarre* them to controversy"; an old English word from A.S. *tyrgan*, to irritate; used by Wiclif in his translation of the Psalms, "They have *tarried* thee to ire," which in the authorized version reads, "they provoked him to anger."

118. **should use, conj. of 'shall';** all things that you may intend to use."

119. **Deny ... office, renounce their proper function.**

120. **which ... extends, which fierce fire and iron go out of their way to show; fire and iron being regarded as one idea have the singular verb.**

121. **Creatures .. uses.** Creatures well known for employment in deeds of cruelty. Craik, *Eng. of Shakespeare*, § 181, remarks, "We have come in the language of the present day to understand *creature* almost exclusively in the sense of a living creature, although it was formerly used freely for everything created,—as when Bacon says (Essay, Of Truth), 'The first creature of God, in the works of the days was the light of the sense' ... or (*Adv. of Learning*, Bk. i.), 'The wit and mind of man, if its work upon matter, which is the contemplation of the creatures of God' ... or as it is written in our authorized version of the Scriptures (i. *Tim.* iv. 4), 'Every creature of God (*πᾶν κτίσμα Θεοῦ*) is good'" ... Cp. *Temp.* iii. 3. 74, "Incensed the seas and shores, yea, all the *creatures*," i.e. everything created, the winds, thunders, etc.

122. **Well, see to live, "well, live, and live with the means of seeing; that is, with your eyes uninjured"** (Malone).

123. **For ... treasure, even if by so doing I could gain all, etc. : owes, possesses, as commonly in Elizabethan English.**

124. **am I sworn, am under the bond of an oath.**

125. *same very*, tautological; Rolfe compares *R. III.* iii. 2. 49, "That this *same very* day your enemies ... must die at Pomfret."

128. *Your ... dead*; your uncle must not know anything except that you are dead, i.e. must be led to suppose that you are dead.

129. *dogged*, hard-hearted, inhuman.

130-2. *and secure ... thee*, and secure in the belief that not to win all the wealth in the world would I injure you: "doubtless, free from fear; cf. i. *Hen. IV.* iii. 2. 20: 'I am *doubtless* I can purge Myself,' etc." (Rolfe).

132. *offend*, injure.

133. *closely*, secretly, privately.

134. *undergo*, subject myself to, render myself liable to, etc.

## SCENE II.

3, 4. *This ... superfluous*: This once more, except that it so pleased you, and, so far, cannot be regarded as superfluous, was once more than was necessary. Steevens points out that this was really John's fourth coronation; Malone, that his second coronation was at Canterbury in 1201, his third also at the same place, in 1202 after the murder of his nephew; "probably with a view of confirming his title to the throne, his competitors no longer standing in his way."

5, 6. *And ... revolt*; and since then nothing has occurred to deprive you of the dignity with which you were invested, nor has the loyalty then pledged to you been stained by revolt.

7, 8. *Fresh ... state*. No newly excited craving disturbed the minds of your subjects with a desire for change and for improvement of condition. There is a superfluity here of expectation; and a sort of confusion between, 'Expectation of change or improvement of condition did not agitate the land,' and, 'Change or improvement of condition was not longed for by the land, so as to disturb it.'

10. *To guard ... before*, to ornament more richly a title that was already richly adorned; 'guards' were fringes or trimmings with which garments were ornamented, as in *M. A.* i. 1. 289, "The body of your discourse is sometime *guarded* with fragments, and the *guards* are but slightly basted on neither"; *L. L. L.* iv. 3. 58.

15. *eye of heaven*, the sun; *to garnish*, to trick out; the word seems to have here a be-littling sense; cp. *M. V.* iii. 5. 74, "A many fools, that stand in better place, *Garnish'd* like him"; and *L. L. L.* ii. 1. 78.

17. But ... done, if it were not that it is of course necessary for us to do whatever you, in your royal pleasure, may think fit to order. Both here and in his former speech, Pembroke's words have a considerable flavour of suppressed sarcasm.

18, 9. This ... troublesome, almost a repetition of Lewis' words, iii. 4. 108, 9.

20. Being ... unseasonable, especially as being insisted upon at an unfortunate time; urged seems to me to refer to act not to tale.

21. well noted, familiar and, so, beloved.

23, 4. And, like ... about, and as a wind veering from one side of a sail to the other, changes the course of a vessel, so this veering about of your purposes causes men's thoughts to turn from one point to another, prevents their being steady; to 'fetch about,' is a nautical term signifying to tack, to turn to the wind.

25. consideration, deliberate thought, reflection.

26, 7. Makes ... robe, makes healthy opinion appear diseased, and truth to be doubted, when they are seen dressed out in so new fashioned a garb; cp. "dressed in an opinion," *M. V.* i. 1. 91, "attired in wonder," *M. A.* iv. 1. 146. For the transposition of new a, see Abb. § 432; new, adverb.

29. They do ... covetousness; they only mar their skill by their anxiety to improve what cannot by any skill be improved upon; Cp. *Lear*, i. 4. 369, "Striving to better, oft we mar what's well"; and *Sonnet*, ciii. 9. 10.

30. excusing of. On 'of' after a verbal noun, see Abb. § 178, and on the omission of 'the' before a noun already defined by another noun, § 89.

32. breach, rent.

33. in hiding, see Abb. § 164: fault, blemish.

38, 9. Since ... will, since all our wishes, and every particular of them, halt, arrest themselves, when your highness wishes something contrary; there is a play upon would and will.

41. possess'd you with, acquainted you with; as frequently in Shakespeare: and think, i.e. and I think.

42. And more ... strong, and more reasons of even greater weight I shall communicate to you, when my fears are less than they now are; for when, Tyrwhitt's conjecture, the folios read 'then': for the double comparative, lesser, see Abb. § 11: indue, probably for 'endue,' an older spelling of 'endow.'

44. would ... reform'd, desire to see reformed.

48. To sound, to proclaim.

50. Your safety, i.e. for your safety: the which, on 'the' used where there is more than one possible antecedent from

which selection must be made, see Abb. § 270 ; here 'you' implied in *your* is the other antecedent : *them*, for 'they,' seems to be due to the words in the previous line which he is using almost as a quotation.

51. *Bend ... studies*, direct their best endeavours, have as the principal object of their efforts.

52. *enfranchisement*, the setting at liberty ; old F. *franchir*, to free, deliver.

53. *discontent*, abstract for concrete, discontented people.

54. *To break into*, to break out into.

55. *If what ... hold*, if you hold by the tenure of right that of which you have undisturbed possession, i.e. the crown.

56-60. *Why then ... exercise ?* Why, then, should your fears, which, it is commonly said, accompany the steps of injustice only, incite you to keep in confinement your kinsman, to allow the weed, ignorance, to choke up all better growth in the soil of his mind, and to deny him while young the advantage of engaging in manly exercises ; referring especially to those martial exercises which in former times were so large a portion of a prince's education. Pope transposed *then* and *should*, and is followed by Dyce. Lettsom suggests, "Why then *no* fears ... *should*," etc., and a full stop at *exercise*. Possibly the construction was intended to be, 'Why then your fears should move you, we cannot see,' and that, in his expansion of the idea, Shakespeare forgot how he had begun. Instances of equal carelessness in regard to construction occur in his plays. *To mew up*, "properly a term in falconry : 'Mew is the place, whether it be abroad or in the house, in which the Hawk is put during the time she casts, or doth change her feathers.' R. Holme's *Academy of Armory and Blazon*." ... (Dyce, *Gloss*). In *to choke*, there may be an allusion to the parable of the sower, some of whose seeds, when sown, "fell among thorns ; and the thorns sprung up and choked them," *Matthew*, xiii. 7. Cp. *Oth.* i. 3. 332, where the body is spoken of as a garden which we may have either "sterile with idleness, or manured with industry."

61, 2. *That ... occasions*, in order that those who are hostile to things as they now are may not have this argument wherewith to adorn their rhetoric on occasions for holding forth against you ; such, for instance, as are described in ll. 187, etc. Schmidt takes *occasions* as = "matters which they may urge against you."

62, 3. *let it be ... liberty* ; let the concession which you have promised us (see ll. 45, 6, above) be his liberty ; it is superfluous. There seems to be a confusion between, 'let it be our suit (which you have bid us make) to ask his liberty,' and 'let his liberty be the suit which you have bid us make.'

64-6. **Which ... liberty.** In asking for which liberty we are consulting our own interest so far only as to us, whose well-being depends on you and your well-being, it appears to be for your good that he should be released. Our well-being depends upon yours; yours, in our opinion, depends upon his being released; and so, in asking that release, we, while primarily consulting your welfare, are in a secondary degree, but only in a secondary degree, consulting our own welfare: our goods, the good of us severally.

68. **To your direction,** for you to give him such an education as may seem best fitted for his years.

69. **should, who should; who,** if he did his commission, would do, etc. For the omission of the relative, see Abb. § 244.

71, 2. **The image ... eye;** in the look of his eye you may see a hateful crime reflected: **close aspect,** appearance of sullen reserve.

73. **Does show ... breast;** indicates a mind burdened with the consciousness of some terrible crime.

74, 5. **And I...do.** And I greatly fear that what we so feared he had been commissioned to do, has already been done; 'tis, is really superfluous; on 'what' used relatively, here after an unemphatic antecedent 't' (in 'tis), see Abb. § 252.

76, 7. **The colour ... conscience,** he becomes pale, or his natural colour returns to his cheek, according as determination to have his nephew murdered, or remorse at that idea, is uppermost in his mind.

78. **Like ... set.** Like heralds going and coming between two armies drawn up in battle array. Theobald, who laughed at the idea of heralds being **set** between two hosts, altered **set** to 'sent'; and Dyce, without good reason, as it seems to me, scoffs at the suggestion of **set** being joined to battles.

79. **His passion ... break.** A metaphor from a tumour; cp. *Hamlet* iv. 4. 27, "This is the imposthume of much wealth and peace, That inward breaks."

81. **The foul ... death.** The foul murder of a sweet child; **foul corruption** merely carries on the metaphor of the tumour.

82. **We... hand.** Powerful as we are, we cannot restrain death's hand.

83. **living,** full of life, strong; used for the sake of the pun.

84. **The suit ... dead.** Your suit for Arthur's liberty has come to an end with his death.

85. **to-night,** last night, as in ll. 165, 182.

86-8. **Indeed ... sick.** These lines are of course spoken with stern irony.

89. **This ... hence.** Either in this world or the next, John will have to render an account for Arthur's death; cp. v. 3. 29.

91. **the shears of destiny**, an allusion to the Fates, of whom Clotho held the distaff, Lachesis wove the web, and Atropos cut the thread, of life.

92. **Have I ... life?** Is it for me to say how long the pulse of life shall continue to beat, and when it shall stop?

93. **apparent, evident, manifest.**

94. **That greatness ... it:** that any one, however high his position, should attempt that foul play with such unabashed audacity; cp. i. *H. IV.* iii. 2. 169.

95. **So ... game!** May you, in the game you are playing, succeed according to your deserts! i.e. not succeed at all.

96. **Stay yet, i.e. till I can accompany you.**

97, 8. **And find ... grave.** And seek out with you the inheritance upon which this poor child has entered, the possession of a grave which has been ruthlessly forced upon him, this poor child who was heir to so mighty an inheritance, this poor child whose sway should have extended over all this land.

99, 100. **That blood ... hold;** three foot of his country's soil is now sufficient space for him who by right of descent was lord of its length and breadth. For foot in the sing. see note on i. 1. 69. We still use 'foot,' 'stone,' 'pound' in the same way. **bad world the while!** "A bad world nowadays! Cf. i. *H. IV.* ii. 4. 146, 'God help the while! a bad world, I say'; and *Rich. III.* iii. 6. 10, 'Here's a good world the while'" (Rolfe).

102. **To all, 'to' marking the result, consequence: and ... doubt,** and not only will break out, but will break out soon.

104. **There ... blood, power founded on bloodshed** has but a slippery basis.

106. **fearful eye, terrified look.**

107. **inhabit ... cheeks, we say 'inhabit,' or 'dwell in,' but not 'inhabit in.'**

108, 9. **So foul ... weather:** so heavy a sky can only be cleared by the bursting of a tempest; therefore hasten to get rid of the stormy elements with which you are evidently charged; i.e. quickly tell your news, however bad it may be; for **weather,** = storm, cp. *W. T.* iii. 3. 104, "both roaring louder than the sea or *weather*."

110. **From ... England.** John's question, "how goes all in France," means "how do matters fare in France?" But the messenger, taking the words literally, answers, 'all in France are on their way to England': power, force.

111. For any ... preparation, got together for any foreign expedition.

112. in the ... land. Throughout the length and breadth of a country.

113. The copy ... them : the example which you set them by your sudden invasion of their country has been learnt by them, the lesson you taught them has been laid to heart.

114. For ... prepare, for when you might expect to hear that preparations are being made, etc.

115. The tidings comes, Shakespeare frequently uses the word with a verb in the sing., as though it were on the same footing with 'news.' 'Tidings' are "things that happen; usually, information about things that happen" (Skeat, *Ety. Dict.*).

116. 7. O, where ... slept? Steevens quotes *Macb.* i. 7. 35, "Was the hope drunk wherein you dress'd yourself? hath it slept since?" intelligence, spies, abstract for concrete, as in i. *H. IV.* iv. 3. 98, "Sought to entrap me by intelligence."

117. Where ... care, it is doubtful whether in the first folio the word is 'care' or 'care,' in the three others it is 'care,' which gives a good sense, viz., 'How has my mother shown that care which might be expected of her, in not obtaining, and sending me, information of this preparation,' i.e. she has not shown that care, etc.

118. drawn, assembled, gathered together.

119. And she ... it, without her hearing of it.

120-2. The first ... died. Constance died in 1201 at Nantes; Elinor in 1204 at Fontevreaux.

123. 4. but ... heard, but this I heard only as an idle rumour.

125. occasion! "the course of events which were following each other in rapid succession. Cp. ii. *H. IV.* iv. 1. 72, "And are enforced from one most quiet there, By the rough torrent of occasion" (Wright).

126. pleased, satisfied, brought into good humour again.

127. What! ... dead! What! is my mother really dead!

128. How ... France! If so, then my affairs in France are in a bad way, my possessions in great danger of being torn from me: walks here = 'fares,' the lit. meaning of which is to 'go.'

129. conduct, lead, generalship.

130. That ... here? which you speak of with such certainty as having already landed, about which at all events you have no such doubts as about Constance's death.

131. giddy, dizzy with amazement.

132. the world, people in general who were aware of his pro-

ceedings, those with whom he had come in contact while wringing the money out of the clergy.

133. to stuff, to cram.

135. 6. But if ... head. There seems to be a suppressed clause here, such as, 'I was about to tell you more bad news, but if you shrink from hearing it,' etc.

137. Bear with me, be patient with me, do not be angry at my having greeted you so roughly: amazed, bewildered; the word formerly had a stronger sense than it has now.

138. Under the tide, under the overwhelming flood of evil tidings.

139. Aloft the flood, my head which for a moment sank under it, is now above it again; i.e. I have now entirely recovered my fortitude: Rolfe points out 'aloft' is nowhere else used by Shakespeare as a preposition.

140. speak ... will. However evil its tidings may be.

141. How ... sped, how I have succeeded; 'success' being the older meaning of 'speed.'

144. I find ... fantasied; I found the minds of the people occupied with strange fancies; I find, the historic present, but somewhat strange in such close connection with the past travelld; fantasy, the fuller and older form of 'fancy.'

146. Not ... fear: Delius compares *Macb.* iv. 2. 20, "But cruel are the times ... when we hold rumour From what we fear, but know not what we fear."

147. a prophet. "This man [Peter of Pomfret] was a hermit in great repute with the common people. Notwithstanding the event is said to have fallen out as he had prophesied, the poor fellow was inhumanly dragged at horses' tails in the streets of Warham, and, together with his son, who appears to have been more innocent than his father, hanged afterwards on a gibbet ..." (Douce).

148. From forth, out from, see Abb. § 156, and for whom in connection with that, which generally comes nearer the antecedent, § 260. Pomfret, a contraction of Pontefract, a town in Yorkshire.

149. treading ... heels, closely following him.

151. Ascension-day, the anniversary of the day on which Christ ascended to heaven, otherwise called 'Holy Thursday'; see *Mark*, xvi. 19.

158. Deliver ... safety. Make him over to safe keeping.

159. I must use thee. I have work for you to do.

163. With eyes ... fire, i.e. flaming with rage.

165. Of Arthur, whom, a confusion of construction between,

'Of Arthur, who they say is dead,' and, 'Of Arthur, whom they say your agent has put to death.' See Abb. § 410.

166. On your suggestion, at your prompting.

167. into ... companies, into the company of these men.

170. Nay, but ... before. Aye, seek them out, but do it swiftly, putting your best foot foremost (as we say), i.e. with all the speed of which you are capable.

171. no ... enemies, no subjects as enemies; **subject** is here an adjective.

172. adverse, hostile.

173. With ... invasion! With all the pomp of that resolute invasion which must needs strike terror into their souls.

174. Be ... heels, an allusion to the winged Mercury, the messenger of the gods, as he is shown in paintings and statues, the wings being attached to his ankles.

175. like thought, with all the speed of thought.

176. The spirit ... time, the state, condition, of the time so full of commotion and hurry.

177. sprightly, sprightly, instruct with alacrity: **Spoke**, on the curtailed form of the past participles, see Abb. § 343.

178. Go ... him, said to the Messenger.

182. they say ... to-night. This incident, which is mentioned in the old play, and by some historians, seems to be seriously believed by certain of the commentators. Cp. *J. C.* ii. 2. 17-24, *Ham.* i. 1. 113-20, for similar portents: **to-night**, see above, l. 85.

185. beldams, crones, old hags; "ironically used for *beldame*, i.e. fair lady, in which sense it occurs in Spenser, *F. Q.* iii. 2. 43" (Skeat, *Ety. Dict.*).

186. Do prophesy ... dangerously, comment upon the phenomenon in dangerous anticipation of the coming events it indicates.

187. is common, is a common subject of conversation.

188. shake ... heads, to express their gloomy thoughts.

189. whisper ... another, on the omission of the preposition see Abb. § 200.

190. doth ... wrist, in the excitement of telling the story, or, possibly, in pantomimic representation of the manner of Arthur's death.

191. makes ... action, shows his horror by his gestures.

193. thus, Hubert here imitates the smith's attentive attitude, his mouth agape with terror.

195. **swallowing**, eagerly taking in.

196. **measure**, yard-measure.

197, 8. **which ... feet**, which, in his haste to come out and listen to the story, he had put on wrongly, the right shoe on the left foot and *vice versâ*: **falsely**, carelessly, by mistake. Johnson, not knowing that in old days, as now, shoes were made to fit the right and left foot severally, here censures Shakespeare's ignorance.

199. **a many**, see Abb. § 87.

200. **That ... Kent**: that were drawn up in battle array.

201. **unwash'd artificer**, dirty artisan; in *J. C.* i. 2. 246, etc., and in *Cor.* ii. 3. 66, etc., the dirt of the common people is emphasized. It seems unlikely that in the word **artificer** Shakespeare intended that humorous euphemism for handicraftsman which Delius sees.

202. **Cuts off**, suddenly interrupts.

203. **possess ... fears**, to fill me full of, to flood my mind with, etc.

207. **No had**, Rowe reads "Had none"; Knight, "None had"; but Arrowsmith (*Notes and Queries*, vol. vii. p. 251, First Series), quoted by Dyce and Staunton, adduces from our older writers numerous instances of this phraseology, e.g. 'no did,' 'no had,' 'no will.'

208. **It is the curse of kings**, etc. Malone thinks it "extremely probable that our author meant to pay court to Elizabeth by this covert apology for her conduct to Mary"... But surely Elizabeth could not even pretend to pretend that Mary's execution was not a deliberate act on her part.

209, 10. **By slaves ... life**. By subservient wretches who construe the ill tempers of monarchs as a sufficient warrant for committing murder on their behalf; **bloody**, which becomes bloody by their action; a proleptic use; cp. *Ham.* i. 5. 90, "And 'gins to pale his *ineffectual* fire," i.e. the fire which thus becomes ineffectual. Delius compares *Macb.* ii. 3. 72-4, "Most sacrilegious murder hath broke ope The Lord's anointed temple, and stole thence The life of the building."

211. **And on ... authority**, and on the slightest sign being given by those in power, etc.

212-4. **To understand ... respect**. To take that sign for a command, and to interpret for themselves the secret wishes of kings in cases when probably their anger is due rather to a sudden freak of caprice than to any settled purpose; **dangerous** seems here to mean 'when in a state of fury': **advised**, deliberate, as 'advice' often = deliberation.

215. *Here is ... did.* For this and the following speeches, compare the dialogue between Bolingbroke and Exton, *R. II.* v. 6. 34-52.

216, 7. *O, when ... made, i.e. the Day of Judgment, when men will have to render their account to God.*

218. *to damnation, with the result of condemning us to perdition.*

220. *Make ... done! make* is an instance of confusion of proximity due to the intervening plural nouns; Dyce and Knight transpose *deeds* and *ill*, Dyce because in such passages the order of the words which are emphatically repeated is rarely, if ever, changed; Knight, because the old reading "might apply to good deeds unskilfully performed": *by, at hand.*

222. *Quoted, "noted; from the notes or marks in the side (coté) or margin of a book ... See L. L. ii. 1. 246," "His face's own margin did quote such amazes" (Wright): sign'd, stamped; but further carrying on the figure in Quoted, nature having set her signature to her handwriting.*

226. *Apt, fit and ready: liable, has much the same sense here as apt; literally 'allied with the being employed,' i.e. one who in another's mind is associated with such an idea; "From F. *lier* to tie ... — Lat. *ligare*, to tie, bind" (Skeat, *Ety. Dict.*): in danger, in a matter dangerous not in its undertaking, but in its results.*

227. *faintly ... thee, in ambiguous language hinted at the subject of Arthur's death; cp. M. A. ii. 1. 310, "I have broke with her father, and his good will obtained."*

228. *to be endeared, in order that you might win the favour.*

229. *Made ... conscience, treated it as a matter about which you need have no scruples of conscience.*

233. *Or turn'd ... doubt, or looked upon me in a way that showed doubt as to my real meaning, whether I could really mean anything of so hideous a nature.*

234. *As bid me, such as would bid me.*

238. *in signs again, with corresponding, reciprocative signs; for sin Lettsom would read 'signs'; but parley with sin seems to me particularly forcible, as indicating the tentative character of his communion with crime.*

239. *Yea, without stop, not only readily parleyed with sin, but at once came to terms with it.*

240. *consequently, pursuantly, thereafter; cp. R. II. i. 1. 102, "That he did plot the Duke of Gloucester's death ... And consequently ... Sluiced out his innocent soul through streams of*

blood"; *T. N.* iii. 4. 79. *to act*, i.e. did'st *let* thy hand to act; for 'to' omitted in the former, and subsequently inserted in the latter of two clauses, see Abb. § 350.

243. *my ... braved*, my royal dignity is defied.

245-8. *Nay ... death*. Yes, and even in my own person there is civil war between my conscience and the desire for my nephew's death; cp. what Salisbury says above, ll. 76, 7; *this fleshly land*, for the sake of the figure from civil war; *this confine ... breath*, this body which bounds in my blood and breath; cp. ii. *H. IV.* iv. 3. 118, etc., where the metaphor is more fully worked out. Delius compares also *J. C.* ii. 1. 69, "and the state of man, like to a little kingdom, suffers then the nature of an insurrection," i.e. when the genius, the spirit or mind, is in conflict with the mortal instruments, the bodily organs.

249. *Arm you*, though imperative, is almost equivalent to 'if you arm yourself,' etc., then I, etc.: what you have to do is to arm yourself against your external enemies, leave it to me to make, etc.

252. *a maiden*, sc. a maiden hand, a virgin hand.

254, 5. *Within ... thought*: this of course is untrue, as we have seen in the first Scene of this Act: *motion*, impulse, idea.

256. *And ... form*, and in slandering my personal appearance (see above, ll. 224, 5), you have slandered my nature.

257-9. *Which ... child*. For though it (my form) is outwardly so rough, it yet encloses a soul too tender to contemplate the murder of, etc. For the ellipsis in *fairer than to be*, see Abb. § 390.

261. *Throw ... rage*, like water upon fire.

262. *And ... obedience!* And bring them humbly back to that obedience which is due from them.

263. *Forgive ... made*, forgive the uncomplimentary terms in which my anger, not I, spoke of, etc.

264. *feature*, form, person in general; we now speak of 'the features' of the face, but the 'make' of the body; Shakespeare uses 'feature' more widely, and more in accordance with its derivation, Fr. *faïture*, fashion, make.

265. *foul ... blood*, eyes which in imagination beheld you stained with blood, made you appear to be, etc.

267. *closet*, private apartment.

268. *with ... haste*, as quickly as circumstances will possibly permit; there seems to be the idea of convenience to the lords as well as of haste on the part of Hubert.

269. *I conjure ... fast*. My words of adjuration to you are but slow; do not in your going imitate their tardiness.

## SCENE III.

1. **The wall, etc.** "Our author has here followed the old play. In what manner Arthur was deprived of his life is not ascertained. Matthew Paris, relating the event, uses the word *evanuit* [i.e. disappeared]; and indeed, as King Philip afterwards publicly accused King John of putting his nephew to death, without either mentioning the manner of it, or his accomplices, we may conclude that it was conducted with impenetrable secrecy. The French historians, however, say that John coming in a boat, during the night-time, to the castle of Rouen, where the young prince was confined, ordered him to be brought forth, and having stabbed him, while supplicating for mercy, the King fastened a stone to the dead body, and threw it into the Seine, in order to give some colour to a report, which he afterwards caused to be spread, that the prince attempting to escape out of a window of the tower of the castle, fell into the river, and was drowned" (Malone).

3. **There's**, for the inflection in *-s* preceding a plural subject, see Abb. § 335.

4. **semblance**, appearance, the dress he had assumed.

5. **venture it**, i.e. to jump down; but it is used indefinitely, see Abb. § 226.

6. **If I ... limbs**, if I get down *without breaking my limbs*; the getting down is certain, the getting down *in safety*, problematical.

7. **shifts**, contrivances, ways.

8. **as die and stay**, as to remain here to meet that death which is certain to befall me.

11. **him**, the Dauphin: **St. Edmundsbury**, or Bury St. Edmunds, the capital of Suffolk.

12, 3. **It is ... time**. It is the only safe course for us to take, and we must gladly accept so friendly an offer made to us in a time of so much peril.

16, 7. **Whose ... import**. Whose private communication to me of the friendly feeling in which I am held by the Dauphin, is of a much ampler nature than would be gathered from these lines; for **private**, an adjective used as a substantive in the singular, see Abb. § 5, where the word is quoted as used in a similar way by B. Jonson, *Sejanus*, iii. 1.

19. **set forward**, set out on our journey.

20. **or ere**, for this reduplication for the sake of emphasis, see Abb. § 131.

21. **distemper'd**, angry, ruffled in temper; the word is used by

Shakespeare in a variety of senses, to indicate physical or mental ailment. In *Once more ... well met*, there is a reference, as Delius points out, to their meeting in iv. 2. 162, where the Bastard speaks of their rage against the king.

22. *by me*, as his agent: *straight*, straightway, at once.

23. *hath ... us*, has by his actions driven us from his side.

24. 5. *We will ... honours*, we will not lend him our honour to add warmth to that cloak, appearance, of dignity which he wears, a cloak now nearly worn to rags, and furthermore bestained with blood; in ii. 1. 252, we have "*line* his dead chaps with steel," but there, as in *Macb.* i. 3. 112, "*did line* the rebel with hidden help," the idea is that of adding *power*; here, of adding *warmth*, i.e. to comfort him with our friendship, we whose honour is so pure, while his is so bestained with guilt.

27. *the worst*, i.e. Arthur's death.

28. 9. *Whate'er ... think*. Whatever you may imagine, it would be better for you to return a courteous answer.

29. *Our ... now*. It is our sorrows, and not our manners, that make us answer in this way; cp. above, v. 2. 263, 4, and *R. J.* v. 1. 75, "My poverty, but not my will, consents." Delius takes griefs for 'grievances,' but, if so, the Bastard purposely mistakes the meaning: *reason*, speak, as often in Shakespeare.

30. 1. *But there ... now*. But you have little reason for your grief, therefore it would be only reasonable that you should behave with courtesy.

32. *impatience ... privilege*. If we are wanting in courtesy, allowance is to be made for our anger.

33. *'Tis ... else*. Yes, replies the Bastard, so much allowance that it (anger) may be allowed to annoy its master, if it likes, though it ought not to be allowed to annoy any one else.

34. *What ... here?* Who can it be that lies here? *What*, with less definiteness, I think, than 'who.'

35. *O death, ... beauty!* O death, that hast been beautified in the person of this pure-souled and princely boy! that hast reason to be proud of the form thou hast assumed!

36. *The earth ... deed*. The earth refused to conceal his murder; cp. Alonzo's speech, *Temp.* iii. 3. 96, etc., where the sea, the winds, the thunder, proclaim his sin.

37. 8. *Murder ... revenge*. Murder, remorseful for his deed, exposed the body, so as to stimulate those who found it to take revenge: *Murder*, personified.

39. 40. *Or, when, ... grave*. Or, when he (Murder) doomed so much beauty to die, found that it was too precious and too noble

to be consigned to the grave, there to moulder and be eaten of worms.

41-5. **have you ... another?** Have you before beheld such a spectacle? or have you even read or heard of such a one? or could you imagine one such, if you tried? or do you, although you see it, imagine, without feeling sure, that you see it? could imagination, unless it had this object before it, create such another?

46, 7. **crest ... arms**: this is the crest to the armorial bearings that murder boasts, or, rather, a crest over and above that crest, a double crest, as it were; **crest**, literally, the comb or tuft on a bird's head, then the 'cognizance' worn on the top of the helmet to distinguish the wearer.

48. **The wildest savagery**, the most extravagant piece of savage butchery.

49. **wall-eyed**, glaring; literally, having a beam in the eye. Cp. *T. A. v. 1. 44*, "Say, *wall-eyed* slave."

50. **Presented ... remorse**. Offered as an object to call forth the tears of tender pity; **remorse**, pity, as most usually in Shakespeare.

51. **in this**, in the presence of this, when compared with this: this murder is sufficient to excuse all murders of former times.

52. **sole**, unique; cp. *Sonn. xxxvi. 7*, "love's *sole* effect."

54. **To the ... times**. The folio has 'sinne of times,' which Pope altered to 'sins of time,' a reading adopted by Dyce. Delius points out that *sin* is used collectively, and that *unbegotten* goes with *times*. For *times*, in the sense of past times, cp. *H. V. ii. 4. 83*, "By custom and the ordinance of *times*."

55. **a ... bloodshed**, an act of deadly, etc.

56. **Exempl'd ... spectacle**. When it can quote this as a precedent.

58. **heavy**, brutal.

59. **If that ... hand**. If it really be the work of any hand, which I can hardly believe.

60. **If that ... hand!** Salisbury, indignantly repeating the Bastard's words, asks, 'Do you mean to say that you doubt its being the work of any hand?'

61. **we had ... ensue**: we had a presentiment of what was to happen.

62, 3. **It is ... king**: The work is the work of Hubert's hand, the planning and the intention belong to John; **practice**, = contrivance, plot, is frequent in Shakespeare.

64, 5. **From whose ... life**, from rendering obedience to whom, I, as I kneel before this dead body, forbid my soul; with a curse

upon it if it refuses or fails to obey; perhaps with an allusion to the papal interdicts; for ruin, of a dead body, cp. *Cymb.* iv. 2. 354, "The *ruin* speaks that sometime it was a worthy building," said of Cloten's corpse.

66. *his ... excellence*, Delius points out that *his* refers to *ruin* of *sweet life*, i.e. the excellence of this dead body; *breathing*, speaking; *breathless*, that has no breath in it.

67. *The incense ... vow*, a vow offered up before the shrine of his soul, as incense is offered up before the altar in churches.

68. *to taste*, perhaps means not even to taste, still less to eat freely of, etc. "This is a copy of the vows made in the ages of superstition and chivalry" (Johnson).

69. *to be infected*, as though *delight* in such circumstances would be a disease, something that would pollute him.

71, 2. *Till I ... revenge*. Till I have made this hand glorious by the noble act of revenge for Arthur's death. Farmer would read 'head' for *hand*, referring it to the dead prince, and interpreting a *glory* as the aureole commonly seen in pictures round the heads of saints; Malone compares "I will not return, Till my attempt so much be glorified, As to my ample hope was promised," v. 2. 111: also *T. C.* iv. 1. 27, "Jove, let Æneas live, If to my sword his fate be not the *glory*."

73. *religiously*, i.e. binding themselves by a like vow.

76. *O, he is ... death*. He is so utterly without shame that he does not blush, even though knowing himself a murderer.

77. *Avaunt*, away from our sight; "shortened form from the F. phrase *en avant*, forward! on! march! The F. *avant* is from the Lat. *ab ante*" (Skeat, *Ety. Dict.*).

78. *Must ... law?* Will you by staying here compel me to kill you, and so to rob the hangman of his due?

79. *Your ... again*. Sheathe your sword, and do not defile it by shedding this man's blood; cp. *Oth.* i. 2. 59, "Keep up your bright swords, for the dew will rust them," said with similar contempt.

83. *forget yourself*, show yourself forgetful of your rank by attacking me.

84. *Nor ... defence*. Nor run upon the danger of a combat with me in defence of my innocence; *true*, which consciousness of my innocence makes rightful.

85, 6. *Lest I ... nobility*. Lest I, heeding only your passion, be led to forget that respect which is due to a man of your personal worth and high position.

87. *dunghill!* filthy beast; Wright points out that the full form is 'dunghill cur,' as in ii. *H. IV.* v. 3. 108. *brave*, defy.

88, 9. **Not ... life**: not for any consideration would I defy a nobleman; but in defence of my life, knowing myself to be innocent, I dare fight even with one much higher in rank than a nobleman, even with an emperor. For **innocent life**, Dyce, comparing *Mach.* iii. 1. 79, would read "**innocent self**," but the jingle seems to me quite after the fashion of this play.

90. **Do ... so**: do not, by compelling me to kill you, make me one.

91, 2. **Yet I ... lies**. So far, I am no murderer, though you may force me to be one, if you attack me: **whose ... lies**, an indirect and apologetic way of calling Salisbury a liar.

94. **Stand ... you**, stand aside, and do not interfere in our quarrel, or I shall be provoked into doing you an injury.

95. **Thou ... better**, for the construction due to a feeling that the old impersonal construction is ungrammatical, see Abb. § 352.

97. **Or teach ... shame**, or allow yourself in your outburst of passion to insult me by a blow; **spleen**, see note on ii. 1. 68.

98. **betime**, i.e. by time, in good time, quickly; more commonly 'betimes.'

99. **Or I'll ... toasting-iron**, or I will so hack you and your miserable weapon; **toasting-iron**, a contemptuous phrase for a sword; cp. *H. V.* ii. 1. 8, 9, "I dare not fight; but I will wink and hold out mine *iron*: it is a simple one; but what though? it will *toast* cheese, and," etc.

106. **My ... life**, so much of life as it is given me to live, the allotted period of my life.

108. **For ... rheum**; for villains are ready enough with their tears, if occasion demands them; **rheum**, see note on iii. 1. 22.

109, 10. **And he ... innocency**, and he, having so long practised, dealt in, such display of tears, has learnt the art of making them appear as though they were the outflow of pity and innocence; for **traded**, cp. *T. C.* ii. 2. 64, "Two *traded* pilots 'twixt the dangerous shores of will and judgement."

112. **The ... slaughter-house**: this noisome atmosphere of butchery.

114. **Bury**, see above, iv. 3. 11.

115. **he may ... out**, if he is so anxious to see us, as you say, let him seek us out at Bury, and he will find us there.

116. **Here's ... world!** Here is a pretty state of things! **fair work**, ironically.

117, 8. **Beyond ... mercy**, infinite and boundless as God's mercy is, it cannot reach you and save you from damnation, if, etc. Cp. *W. T.* iii. 2. 208-15.

121. **nay, ... black** ; nay, no compassion is possible, your guilt is beyond all parallel. Staunton thinks that "Shakespeare had here probably in his mind the old religious plays of Coventry, some of which in his boyhood he may have seen, *wherein the damned souls had their faces blackened.*"

123, 4. **so ugly ... be**, i.e. a fiend of hell as hideous as you, etc.

125. **Upon my soul**, his protestation of innocence is interrupted by Faulconbridge : **If thou ... consent**, if, without actually having done the deed yourself, you were even a consenting party to it.

126. **do but despair**, you have only to despair, and then, etc. Delius points out the reference to Judas Iscariot's hanging himself after betraying Christ ; see *Matthew*, xxvii. 5.

129. **a rush ... beam** ; even so frail and flexible a thing as a rush will serve as a beam from which to hang yourself.

132, 3. **And it ... up**. And it shall be as fully sufficient as the whole ocean itself to drown you ; **up**, intensive.

135. **sin of thought**, sinful thought.

136. **of the ... breath**, we should now say either 'the stealing of that,' or 'stealing that' ; see Abb. § 178.

137. **which ... clay**, cp. above, iv. 2. 246, "this *confine* of blood and breath."

138. **want pains**, be lacking in pains, not have enough where-with to, etc.

140. **amazed**, as in a maze, bewildered.

142. **all England**, i.e. in the person of its rightful king ; cp. *A. C.* ii. 7. 95-7, "*Eno*. There's a strong fellow, Menas. *Men*. Why? *Eno*. A' bears the third part of the world, man," i.e. Lepidus, who, with Caesar and Antony, shared the government of the world between them.

143. **this ... royalty**, literally, this mouthful, small piece, i.e. the body of the youthful Arthur.

144. **The life ... realm**, the life and, with it, all rightful claim to the throne, of this realm.

146. **scamble**, scramble, struggle for ; cp. *H. V.* i. 1, 4, "the *scambling* and unquiet time"; and v. 2. 218; according to Skeat, **scamble** is put for *scample*, from *scamp*, Ital. *scampare*, to escape, from Lat. *ex*, out, and *campus*, a field, especially a field of battle. **part ... teeth**, tear in pieces, as dogs, etc., fighting over prey.

147. **The ... state**. "That is, the interest which is not at this moment legally *possessed* by anyone, however rightfully entitled to it. On the death of Arthur the right to the English crown devolved to his sister, Eleanor" (Malone). **proud-swelling state**, monarchy with its grandeur.

149. **dogg'd**, like a sullen dog.

150. **snarleth in**, fiercely faces and snarls at.

151. **Now ... home**, invading forces and discontented people of the country come together in one line, join together in attack; for **discontents** = malcontents, cp. i. *H. IV.* v. 1. 76, "of fickle changelings and poor *discontents*."

152, 4. **and vast ... pomp**. And utter confusion is only waiting for the death of usurped authority to tear it in pieces, just as the raven hovers over a dying animal, waiting for the moment when its death shall allow it (the raven) to begin its feast; in plain language, men are only waiting for John's dethronement to plunge the country into a state of anarchy.

155. **cincture**, that with which his cloak is girdled, kept close to his body.

156. **Hold ... tempest**. Hold out *against* this, etc., endure this, etc.

158. **are ... hand**, require to be quickly attended to.

#### ACT V. SCENE I.

2. **The ... glory**, cp. *Macb.* i. 5. 30, "All that impedes thee from the *golden round*, Which fate and metaphysical aid doth seem To have thee crown'd withal"; and ii. *H. IV.* iv. 5. 36, "This is a sleep That from the *golden rigol* hath divorced So many English kings."

3. **as holding**, as a tenure derived from the Pope.

5. **holy word**, as being the word of a holy man.

6. **his holiness**, i.e. the Pope; so in *A. C.* i. 2. 20, "Vex not his *prescience*," a title jestingly given to the Soothsayer; unless **his holiness** = *its* holiness, i.e. of your word: **from**, i.e. derived from.

7. **'fore ... inflamed**. Mason objects to 'fore on the ground that the nation was already inflamed, and that John had said so. But **inflamed** means 'in a general blaze of insurrection,' which John has hardly admitted to be the case.

8. **counties**, it is doubtful whether this means here the division of the kingdom so called, or the nobility, as in *M. A.* ii. 1. 195, *M. V.* i. 2. 49, and elsewhere; the words **Our people** in the next line look as if the two classes, the nobility and the common people, were meant.

10. **the love of soul**, heartfelt love.

11. **stranger**, an adjective.

12, 3. **This ... qualified**: this torrent of ill will can be checked by you alone.

15. That ... minister'd, that medicine must be promptly administered.

18. Upon, as a consequence of.

19. convertite, here, 'one who has returned to the true faith,' a convert from his own heresy.

21. make ... weather, cause, bring about, fair weather.

23. Upon your oath, you having made oath of submission to, etc.

27. give off, "take off and give up" (Wright).

28. I did ... constraint: I understood him to mean that I should do so upon compulsion.

31. Dover castle. "Hubert de Burgh, with a hundred and forty soldiers, defended it for four months" (French, *Shakespeareana Genealogica*).

35, 6. And wild ... friends. And among your friends, who are but few, and those by no means assured, the greatest perplexity prevails. amazement is personified, and represented as going in an excited way up and down the ranks of John's friends, as if to tamper with their faith; up and down is probably a preposition, as in iii. 3. 44, *J. C. i. 3. 25*, "who swore they saw Men all in fire walk up and down the streets."

40, 1. An empty ... away. The mere case, or setting, from which the precious stone has been stolen; Malone compares *R. II. i. 1. 180*, "A jewel in a ten-times-barr'd-up chest Is a bold spirit in a loyal breast."

43. for ... knew, for anything he knew to the contrary, so far as he knew.

46. sad, gloomy.

47. Govern ... eye: regulate your looks.

48. Be ... time: show yourself as full of activity as the time itself is.

49, 50. outface ... horror, bear down with your stern looks the boastful mien that seeks to strike terror into the hearts of men; outface, cause to cower down by superior sternness; horror, abstract for concrete.

51. That ... great, that shape their behaviour by the pattern of their superiors.

52, 3. and put ... resolution. Malone quotes *Macb. ii. 3. 139*, "Let's briefly put on manly readiness."

55. When ... field. When it is his intention to lend splendour to the battle-field by his presence; cp. *H. V. iv. 2. 40*, "Yon island carrions ... Ill-favouredly become the morning field."

56. aspiring confidence, soaring, lofty, reliance upon yourself.

59. *forage*, seems here to have merely the idea of going forth, ranging about, which according to Florio (*It. Dict.*) it originally had. Cp. *H. V. i. 2. 110*, "*Forage* in blood of French nobility," i.e. go about slaying French nobles.

66. *upon ... land*, is generally explained as 'standing upon our own soil'; though possibly the meaning is when an enemy has set foot upon our shores; in *H. V. ii. 4. 143*, "For he is *footed* in their land already"; *R. II. ii. 2. 48*, "Who strongly hath set *footing* in this land."

67. *fair-play offers*, with Dyce and Singer I have followed Collier's MS. Corrector in substituting *offers* for 'orders.' Schmidt and Rolfe interpret 'orders' as 'stipulations,' 'conditions,' comparing "order" in *v. 2. 4*, which does not seem to me a parallelism.

68. *Insinuation*, terms which shall wind their way into the acceptance of our enemy.

70. A cocker'd ... wanton, a pampered, effeminate debauchee. The derivation of 'cocker' is uncertain; Skeat suggests that the original sense was to rock up and down, to dandle: *brave ... fields*, insult our fields by daring to trample upon them with such parade.

71. *flesh ... soil*, to *flesh* his sword was a military term used of a young soldier when first drawing blood: hence *flesh his spirit* is equivalent to 'make the first display of his hardihood': in a ... *soil*, on the soil of a warlike nation like ourselves.

72. *Mocking ... spread*, Johnson compares *Macb. i. 2. 49*, "Where the Norwegian banners flout the sky And fan our people cold."

73. *And ... check?* Without meeting with any opposition.

74. *Perchance ... peace*; Possibly it may turn out (as the Bastard hopes it will, and as it really does) that the cardinal cannot make up this peace which you are so ready to accept: there seems a sarcastic flavour about *your*.

76. *a purpose of defence*, were ready to defend ourselves.

77. *Have ... ordering*, I leave it to you to arrange matters as you think best.

79. *Our party ... foe*. We on our part are still (*yet*) capable of coping with a more powerful foe than this.

## SCENE II.

3. *precedent*, the original draft of the engagement between the Dauphin and the English lords; cp. *R. III. iii. 6. 7*, "Eleven

hours I spent to write it over ... The *precedent* was full as long a-doing."

4. That having ... down, that having the arrangement between us clearly set down.

5. notes, memoranda.

6. May know ... sacrament, may have no excuse for any doubts as to the terms to which we bound ourselves by taking an oath; 'sacrament' was any solemn religious rite, and in Lat. was used of the oath administered to soldiers when enrolled; the ordinary modern use of the word, i.e. the eucharist, is a restricted sense, and this in the Roman Catholic Church is only one of several sacraments.

9. albeit, although it be.

10. and unurg'd faith, unsolicited loyalty; the folios read "and an unurg'd faith."

13. Should ... revolt, should be obliged to have recourse to such a despicable remedy as revolt. plaster, cp. *Temp.* ii. l. 139, "you rub the sore, When you should bring the plaster."

14. inveterate, deeply seated, lit. from having long existed.

17-9. O, and ... Salisbury! Especially in a case in which every motive urges one so patriotic as myself to fight in honourable defence of his native land. That *Cries out upon* is used as in ii. *H. IV.* iii. l. 94, "And that same word even now *cries out on us*," and not as in i. *H. IV.* iv. 3. 81, "*Cries out upon abuses*" (i.e. exclaims against) is, I think, shown by the words honourable rescue and defence.

21-3. for the health ... wrong, to restore our right to a healthy condition, we have no other remedy but the unshrinking use of injury to our countrymen and anarchy in which right and wrong are confusedly mixed up; the play upon right (that which is due) as opposed to wrong (that which is not due, injustice) and of right (that which is morally good) as opposed to wrong (that which is morally evil) makes the sentence difficult of explanation: the very hand, the hand itself, nothing less efficacious.

26. were born, should have been born.

27. step ... stranger, follow the lead of a foreign foe.

28. fill up, complete the number of, serve as a complement to, etc. Cp. *Oth.* ii. 3. 370, "I do follow here in the chase, not like a hound that hunts, but one that fills up the cry."

30. upon the spot, upon the disgrace, as though his tears would wash it out: Dyce reads "spur." enforced cause, this cause which we have taken up only under the compulsion of circumstances.

31. To grace, to lend grace by our support.

32. **unacquainted**, not the standards of our own army with which we are so familiar, which we have so often followed : the words *is 't not pity* (l. 24) govern the whole sentence down to this point.

33. **What, here?** What, must we "follow unacquainted colours" even here? **O nation, ... remove!** O my country, would that you could bodily remove yourself from that quarter in which you have so long been planted.

34. **clippeth**, embraces, surrounds; as frequently in Shakespeare.

35-9. **Would bear ... unneighbourly!** Would that Neptune's arms would take you up and carry you to some far distant region where you could forget your former existence, and fasten you to the shores of some pagan country, where, instead of engaging in a contest which is unworthy of them as neighbours, the two nations might blend in a friendly channel that blood which is now so hotly enraged in each against the other, and direct their united efforts against a common enemy. A comma seems better than a semicolon after **shore**. To **grapple**, to fasten as with grappling irons, or grapnels, by which in former days a ship, about to board another, locked itself with it. And ... **spend**, instead of **spending**; the sentence ends as if it had begun, 'Where it would be possible for these two armies to combine,' etc. For the omission and subsequent insertion of 'to,' see Abb. § 350. Shakespeare is probably thinking here, as Malone points out, of the crusades in which France and England fought as allies against the Saracens.

41, 2. **And great ... nobility.** And powerful feelings contending in your breast mightily disturb your naturally dignified equanimity; cp. *Macb.* i. 3. 140, "My thought, whose murder yet is but fantastical, Shakes so my single state of man, that," etc. For **doth**, see Abb. § 337.

43, 4. **O, what ... respect!** "This *compulsion* was the necessity for a reformation in the state; which, according to Salisbury's opinion (who, in his speech preceding, calls it an *enforced cause*), could only be procured by foreign arms; and the *brave respect* was the love of his country" (Warburton).

45. **honourable dew**, the tears that did such credit to his heart.

46. **silvery**, like a silver stream; on the suffix *-ly* with a noun, see Abb. § 447.

48. **Being ... inundation**; though that is a spectacle which one so commonly sees.

50. **blown up ... soul**, excited by your strong feelings as rain is blown up by a strong wind; Malone compares *Lucr.* 1788,

"This windy *tempest*, till it *blow up rain*, Held back his sorrow's tide."

52. *vaulty top*, the cope, the canopy of heaven; cp. *R. J.* "The *vaulty* heaven so high above our heads"; and *Cymb.* i. 6. 33, "this *vaulted arch*."

53. *Figured ... meteors*. Illuminated from horizon to horizon with, etc.

55. *great heart*, brave heart.

56, 7. *Commend ... enraged*. Leave such tears as those to childish eyes that never witnessed those commotions in the mighty world with which you are familiar; *baby* and *giant* are antithetical.

58, 9. *Nor met ... gossiping*. Nor ever made acquaintance with any other mode of fortune than that which is seen at feasts, where high spirits, mirth, and genial talk animate and enliven all.

63. *That knit ... mine*. Who unite your strength with mine in this undertaking; *sinews* in a metaphorical sense is frequent in Shakespeare, who even uses 'to sinew,' in the sense of 'to knit together strongly,' ii. *H. VI.* ii. 6. 91.

64. *And even ... spake*: "*In what I have now said*, an angel spake; for see, the holy legate approaches, to give a warrant from *heaven* and the name of *right* to our cause" (Malone). Wright points out the pun upon angel suggested by nobles in l. 61.

67. *set*, i.e. as a seal, carrying on the metaphor in *warrant*.

69. *The next is this*, after which I tell you, etc.

70, 1. *his spirit ... church*, the obstinate perversity with which he refused to recognize the supremacy of Rome, has now given place to humble obedience: *come in*, in antithesis to *stood out*.

75. *foster'd ... hand*, reared as a domestic animal, fed by the hand as a tame animal, a domestic pet.

77. *And be ... show*. And though looking terrible, be harmless.

78. *Your ... me*, with your grace's pardon, *which I am confident you will grant me*, I will not, etc. The formula is not intended to be peremptory, but respectfully firm. Cp. *M. V.* iv. 1. 150, "Your grace *shall* understand that at the receipt of your letter I am very sick."

79. *to be propertied*, to be treated as a mere tool; probably with an allusion to the 'properties' of a theatre—the dresses, masks, wigs, etc. Cp. the use of the subs. in *J. C.* iv. i. 40, "do not talk of him (Lepidus), But as a *property*."

80. To be ... control, to be a subordinate directed just as my superior may think fit.

82. sovereign state, the papal power then, and till quite recently, was a temporal, as well as a spiritual power, the Pope being a prince as well as a bishop.

83. the dead ... wars, the spirit of hostility which had died out.

84. chastised kingdom, which I have scourged with invasion; not, I think, with any reference to the Pope's punishment of John.

85. matter, fuel.

87. same weak wind, the breath of your words.

88. to know ... right, to recognize right when I saw it, to distinguish between the appearance of good and evil.

89. interest to, Malone compares i. H. IV. iii. 2. 99, "He hath more worthy interest to the state Than," etc., and a passage from Dugdale, to show that this was the phraseology of the time, whereas we now say 'interest in'; taught me what interest I had in this land, what pretensions I might make to it; see the legate's speeches iii. 4. 141, etc.

90. Yea, thrust ... heart. Yea, and not only showed me this, but forcibly prompted this undertaking.

92. What ... me? What have I to do with that peace? How does it affect my claim to the throne?

95. now it is, now that it is.

96. Because that, see Abb. § 287.

97-9. What penny ... action? i.e. Rome has not contributed a single penny of the expense, not a single man, not a single munition of war to support, maintain, this expedition.

100. That ... charge, that take upon myself the expenditure incurred; for undergo, cp. W. T. ii. 3. 164, "Any thing, my lord, That my ability may undergo."

100-2. who else ... war? Who except myself, and those who are bound to render me service, if called upon, have to bear the burden of this war? i.e. none else have, etc.

104. Vive le roi! For the sonant *e* in *Vive*, cp. H. V. iii. 5. 11, "Mort de ma vie / if they march along." In one of Heywood's Epilogues we have the line—"But *Vive, vive le Roy, vive la Roynne*," where the final *e* must be sonant twice at all events; so Marlowe, *Massacre of Paris*, sc. xxi. l. 86, has "*Vive la messe / perish the Huguenots*." Abbott, § 489, gives other instances. bank'd ... towns, probably, sailed past the banks of the rivers on which their towns stood. Others explain it to mean landed

upon the banks. Staunton thinks that from the context there may be an allusion to card-playing; and that by *bank'd* their towns is meant, *won their towns, put them in bank or rest.*

105-7. Have I not ... *set*? Have I not the game in my hands, and shall I throw up my cards as a loser? *this ... match*, this contest in which it is now so easy to get the better of him: the ... *set*, a set is any number of games agreed upon between the combatants beforehand; *yielded* is here proleptic, give over the set which will then be yielded, i.e. give over the set and confess myself beaten.

109. *the outside, the surface of things.*

111-3. Till my ... *war*, till I have won such glory as was promised me when in sanguine expectation of the results I gathered together this force; the promise of glory is perhaps as much that made by his ample hope as by the legate's words. For *drew*, cp. above, iv. 2. 118. In *head of war* = force, there seems to be the idea of things gathered to a head, brought to a point.

114. And *cull'd* ... *world*, and chose out these fiery spirits from among all those I might have got together, as being the flower and top of French chivalry.

115. To *outlook*, to outstare, cause to cower before you, etc. Cp. above, v. 1. 49, "*outface* the brow of bragging horror."

116. Even in the *jaws*, in the very jaws.

118. *the fair ... world*, that courteous treatment which is always accorded to ambassadors.

121. *how you ... him*; what terms you have made for him.

122. 3. And, as you ... *tongue*. And, according as your answer is, I shall know what rejoinder my instructions authorize me to make.

124. *wilful-opposite*, obstinate in his hostility.

125. *will not ... entreaties*; will not accommodate himself to, etc. To *temporize* is to observe the time and accommodate oneself to it; thence, to come to terms generally.

126. *flatly*, plainly, in round set terms. It is strange that this idea of thoroughness should belong, though in different ways, to 'flat,' 'round,' and 'straight'; in 'flat,' the notion is of what is level, in 'round,' of what is complete, in 'straight,' of what is without any twistings. On "round dealing," Bacon, *Essay on Truth*, Abbott remarks, "*Round* was naturally used of that which is symmetrical and *complete* (as a circle is); then of anything thorough. Hence (paradoxically enough), 'I went *round* to work,' *Hamlet*, ii. 2. 139, means, 'I went *straight* to the point.'"

129. *in me*, by my mouth; cp. i. 1. 3, "In my behaviour."

130. **and reason ... should**: and there is good reason why he should be well prepared, it is well that he should, etc.

131. **apish**, fantastical; with this term applied to Lewis, cp. *R. III.* i. 3. 49, "Duck with French nods and *apish* courtesy."

132. **This ... masque**, this masquerading in arms, this buffoonery of invasion; **harness'd**, armed, as 'harness' frequently for armour. Skeat (s.v. *Mask, Masque*) has shown that the primary meaning of 'masque,' as an entertainment, was that of buffoonery; the wearing of a mask "being (from an etymological point of view) an accident": **unadvised revel**, this farcical imitation of war.

133. **This ... sauciness**, this youthful freak of impudence; **unhair'd**, i.e. unbearded, is Theobald's correction of 'unheard.' Malone compares v. 1. 69, above, "shall a *beardless* boy, A cocker'd," etc., *Mach.* v. 2. 10, "many *unrough* youths, that even now Protest their first of manhood," and *H. V.* iii. Prol. 22, "For who is he whose chin is now enrich'd With *one* appearing *hair*."

136. **From out ... territories**, clean out of the length and breadth of the land.

138. **take the hatch**, leap over the hatch, the half-door, in order to hide yourselves from his anger; cp. *Lear*, iii. 6. 76, "For. with throwing of my head Dogs *leap* the *hatch* and all are fled." To **take**, e.g. a hedge or a ditch, is, as Steevens points out, a hunter's phrase. Cp. *W. T.* iv. 3. 133, "merrily *hent* the stile-a."

139. **concealed wells**, wells that offer concealment, passive for active participle. Rolfe explains "wells in out of the way places," but wells wherever they were would afford equally effective concealment.

140. **litter**, the straw which is strewn over the floors of your stables.

141. **pawns**, things pledged to a pawnbroker, which he, being liable for their restitution, locks up in some safe place; — "F. *pan*, 'a pane, piece, or panel of a wall; also a pawn or gage' Cot. ... — Lat. *pannum*, acc. of *pannus*, a cloth, rag, piece ... The explanation of this peculiar use of the word lies in the fact that a piece of cloth is the readiest article to leave in pledge" ... (Skeat, *Ety. Dict.*).

142. **To hug with swine**, to make your bed with swine, i.e. in the pens in which pigs are kept: **sweet safety**, safety which is sweet wherever it may be obtained, even if in vaults and prisons.

143. **to thrill**, to quiver, shudder.

144. **Even at ... crow**, Collier's MS. Corrector alters this to, 'Even at the crowing of your nation's cock.' "Malone," says Dyce, "refers this to 'the caw of the French crow,'—a sense which the words may very well bear. Douce, on the other hand,

says that the allusion is to the crowing of a cock,—*gallus* meaning both a cock and a Frenchman; but would Shakespeare (or any other writer) employ such an expression as 'the crying of the crow [of a cock]'?"

146. *be feebled here*, if it showed itself so victorious when on your soil, the soil of a foreign country, is it likely that here, on its own native soil, it should have become enfeebled.

147. *in your chambers*, penetrating into your very houses.

149, 50. *And like ... nest*. And like an eagle, soars above his nest, ready to swoop down upon all who threaten injury to his brood. Staunton points out that the verb to 'tower,' as expressive of the flight of an eagle, a falcon, etc., seems formerly to have denoted not merely soaring to a great height, but to flying spirally. He also quotes from Drayton's *Polyolbion*, and from Beaumont and Fletcher's *Chances*, iv. 1., instances of *souse*, in the technical language of falconry, for to pounce down. Skeat shows that *aery* is from the Low Lat. *area*, a nest of a bird of prey, and has no connection with 'egg,' as a common derivation, 'egg-ery,' inferred, thus causing the word to be written *eyrie* or *eyry*.

151. *ingrate revolts*, ungrateful revoltors, rebels; used also in *Cymb.* iv. 4. 6, "receive us For barbarous and unnatural *revolts*."

152, 3. *You bloody ... England*, you unnatural sons of your mother-country who, like Nero (who is said to have murdered his mother by ripping up her womb), would mutilate her who bore you.

154. *pale-visaged maids*, Rolfe compares *maid-pale*, *R. III.* iii. 3. 98, "Change the complexion of her *maid-pale* peace."

155. *tripping*, walking daintily.

157. *neelds*, Shakespeare's contracted form of 'needles,' as in *M. N. D.* iii. 2. 204, *Per.* iv. Prol. 23.

158. *bloody inclination*, murderous thoughts.

159. *thy brave*, your bravado, threatening words; cp. *T. S.* iii. 1. 15, "Sirrah, I will not hear these *braves* of thine."

160. *outscold us*, outdo us in the matter of scolding.

162. *with such a brabbler*, in converse with a noisy, quarrelsome, fellow.

164, 5. *and let ... here*. We do not care to answer you in words; our answer, justifying our interest in the land, and our presence here, shall be given by our drums and trumpets.

169. *even at hand*, i.e. so close at hand are our forces.

170. *all as loud*, fully as loud.

172. *rattle ... ear*, startle the atmosphere around us; *welkin*, from A.S. *wolcnu*, plural of *wolcen*, a cloud.

173. *mock*, imitate.

174. *halting legate*, this legate who halts between one resolution and another.

175. *Whom ... need*, whom John has employed as his agent more for amusement than because he had any need for his interference.

176. *in his forehead*, Rolfe quotes *R. II.* iii. 2. 160, "for within the hollow crown That rounds the mortal temples of a king Keeps Death his court, and there the antic sits," etc.

177. *A bare-ribb'd death*, cp. Milton, *Comus*, 562, "And took in strains that might create a soul Under the ribs of Death." office, function, duty.

179. *this danger*, i.e. that you threaten us with.

## SCENE III.

*the day*, the battle, as above, iii. 4. 116.

4. *my heart is sick*, I am sick at heart, utterly despondent.

8. *Swinstead*. "Halliwell reads 'Swineshead,' which is unquestionably correct; but Shakespeare copied the mistake from the old play. Swineshead is in Lincolnshire, about seven miles southwest of Boston. It is now a rural town, but was then a seaport. The abbey, about half a mile east of the town, was founded by Robert de Greslei in 1134. It was a large and magnificent structure, but nothing is now left of it. The mansion known as Swineshead Abbey stands near the site, and was built with materials from the ancient abbey" (Timbs, quoted by Rolfe).

9. *supply*, reinforcements; frequently in Shakespeare, both in the singular and the plural.

11. *Goodwin Sands*, "or the Goodwins (*M. of V.* iii. 1. 4) are dangerous shoals off the eastern coast of Kent, not far from the mouth of the Thames. Tradition says that they were once an island belonging to Earl Godwin, which was swallowed up by the sea about A.D. 1100" (Rolfe). They are quick-sands rather than shoals.

13. *coldly*, with little spirit: *retire*, transitive; not retire of themselves, of their own accord.

15. *welcome*, give that glad reception which it deserves.

16. *Set on*, set out for: *litter*, a portable bed; these were of

two kinds, that borne on the shoulders of men, the *palki* of India, and that borne by horses, the poles being attached to collars and to straps round the hind-quarters. "Matthew of Westminster informs us that John was conveyed from the abbey of Swineshead in *lectica equestri*—the horse litter" (Knight): **straight**, at once.

## SCENE IV.

1. **stored**, well supplied; cp. *H. V.* iii. 5. 31, "To new-store France with bastard warriors."

3. **If they ... too**, i.e. all our hopes depend upon their success.

5. **In spite of spite**, "come the worst that may, notwithstanding anything that may happen" (Schmidt): cp. iii. *H. VI.* ii. 3. 5, "*In spite of spite* needs must I rest awhile."

6. **sore sick**, dangerously ill.

7. **revolts**, see above, v. 2. 151.

8. **When ... names**. When things went well you did not speak of us in such terms; *then* no compliments were too great for us; though Melun did not, as his next speech shows, mean the word *revolts* for a taunt, Salisbury in his soreness takes it for one.

10. **bought and sold**, literally made the subjects of barter, just as may suit the convenience of others; hence, betrayed, as frequently in Shakespeare.

11. **Unthread ... rebellion**. "Shakespeare was evidently thinking of the *eye of a needle*. Undo (says Melun to the English nobles) what you have done; desert the rebellious project in which you have engaged. In *Coriolanus* [iii. 1. 127] we have a kindred expression, 'They would not *thread* the gates.' Our author is not always careful that the epithet he applies to a figurative term should answer on both sides. 'Rude' is applicable to 'rebellion,' but not to 'eye'" (Malone). To the passage in *Coriolanus* Dyce adds *R. II.* v. 5. 17, "It is as hard to come as for a camel To *thread* the postern of a small needl's eye." There is, as has been pointed out, a plain allusion to *Matthew*, xix. 24, "It is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God."

12. **And welcome ... faith**. Receive back into your hearts that loyalty which for a while you have driven away.

14. **lords**. On account of "he" in the next line the Camb. Edd. propose 'lord' for lords, taking *French* as singular, and in support of their suggestion refer to *H. V.* iv. 4. 80, "*the French* might have a good prey of us if *he* knew it." **loud**, i.e. with the discharge of cannon.

15. *He*, i.e. Lewis.

17. *more*. According to Skeat, the distinction between *moe* (or *mo*) and *more* is that *moe* referred to number, *more* to size.

19. *Even ... altar*, on that very same altar, the treachery being made all the more glaring thereby.

21. *May ... may*, can this, etc.; the original sense of 'may'; see Abb. § 307.

22. *within my view*, staring me in the face.

23. *but a quantity*, i.e. a small quantity only; cp. *T. S.* iv. 3. 112, "Away, thou rag, thou *quantity*, thou remnant"; ii. *H. IV.* v. 1. 70, "If I were sawed into *quantities*, I should make four dozen of such bearded hermits' staves as Master Shallow."

24. *Resolveth ... fire*. Melts and loses its form when placed near to the fire. "This is said in allusion to the images made by witches. Holinshed observes that it was alleged against dame Eleanor of Cobham and her confederates 'that they had devised an *image of wax*, representing the King, which by their sorcerie, by little and little consumed, intending thereby, in conclusion, to waste and destroy the King's person.' *Resolve* and *dissolve* had anciently the same meaning. So, in *Hamlet* [i. 2. 30], 'O that this too too solid flesh would melt, Thaw and *resolve* itself into a dew'" (Steevens). The practice spoken of by Steevens is also referred to in *R. III.* iii. 4. 70-4. For the expression in the text cp. *T. G.* ii. 4. 201, 2, "Which, like a *waxen image* 'gainst a fire, Bears no impression of the thing it was."

26. *What in the world*, i.e. nothing could possibly, etc.

27. *use*, profit; possibly with a reference to the word as meaning the interest on money.

29. *live ... truth*, that my only hope of eternal life is by being true in this; another jingle between *true* and *truth*.

31. 2. *He is ... east*. He will have broken his oath if he allows you to live to see another day.

33-6. *But even ... expire*, not only will he not allow you to live to the dawn of another day, but this very night, this night whose pestilential gloom is already enveloping the bright light of the sun, now weary of its daily task, this ill-fated night, your breath will pass from your bodies. The image is here of the cap of smoke which forms at the top of a flame of fire; and there is perhaps an allusion to the cover put over a helmet when not in use. *Contagious* is used again of darkness in ii. *H. IV.* iv. 1. 7, "Breathe foul *contagious* darkness in the air."

37. *rated*, "The Dauphin has rated [i.e. appraised] your treachery and set upon it a *fine*, which your lives must pay" (Johnson). Treason, when not against the sovereign person, could be condoned on payment of a fine.

41-3. *The love ... this.* The love I bear to him, and the consideration that my grandfather was an Englishman, rouse my conscience to confess this to you with a view to saving your lives. The line *For that ... Englishman* is taken from the old play, and its insertion perhaps accounts for the pleonasm for *that*, i.e. because. Either 'The love of him, and the consideration that, etc., lead me,' etc., or 'because of my love for him and because (for that) my grandsire was, etc., I am led,' etc., would have been more logical.

44. *In lieu whereof*, in return for which confession; cp. *M. V.* v. 1. 262, "*In lieu of this last night did lie with me.*" The literal meaning of the phrase is 'in place of,' i.e. substitution, not restitution or recompense, but Shakespeare always uses it as here.

45. *rumour*, "a confused and indistinct noise" (Schmidt); cp. *J. C.* ii. 4. 18, "I hear a bustling *rumour*, like a fray."

47. *part*, separate, divorce.

49. *beshrew my soul*, may my soul be accursed.

50. 1. *But I ... occasion*, if I do not love the appearance of this occasion, i.e. gladly welcome this opportunity: for *the which*, used when there are two possible antecedents, see Abb. § 270.

52. *untread ... flight*, retrace the steps by which we acted as traitors to our king; cp. above, l. 11, "*Unthread*," etc.

53. *And like ... flood*, and like a river which has risen above its proper level, but afterwards abates itself and shrinks back to it, etc.; for *retired*, see Abb.

54. *Leaving ... course*, abandoning that extravagance of action to which we have given way.

55. *o'erlook'd*, looked over, exceeded; cp. above, iii. 1. 23, "*Like a proud river peering o'er his bounds.*"

60. *Right*, plainly: 'bright' was proposed for *right* by Collier's MS. Corrector, and is approved by Knight. Dyce, quoting the opinion of an eminent physician, remarks, "Mr. Collier tells us that 'Bright' is to be understood in reference to the remarkable brilliancy of the eyes of many persons just before death; but if that lighting up of the eye ever occurs, it is only when comparative tranquillity precedes dissolution,—not during 'the pangs of death'; and most assuredly it is never to be witnessed in those persons who, like Melun, are dying of wounds—of *exhaustion from loss of blood*,—in which case, the eye, immediately before death, becomes glazed and lustreless."

60. 1. *New ... right*. There is now before us a new flight (i.e. back to the king), and one that in its newness is a happy one, since its object is the restoration of the ancient rightful government.

## SCENE V.

2. blush, i.e. with shame at the sight.

3, 4. measur'd .. retire, retreat in a cowardly manner, that retreat being all the more disgraceful that it is made over their own soil: bravely ... off, in a triumphant manner did we quit the field.

5. needless, no longer needed for use against the English, they having abandoned the field.

7. And wound ... up. For tottering, Steevens reads 'tatter'd'; Dyce, 'tattering'; holding, with Gifford, that tottering was merely the old spelling of the word. Staunton, keeping tottering, thinks that "tottering or drooping colours, after a hard fight, contrast becomingly with the spreading, waving colours of an army advancing to battle." Singer renders the word *wavering*, *shaking*; Fleay (*apud* Rolfe) *waving*, quoting from *The Spanish Tragedy*, "A man hanging, and tottering and tottering, As you know the wind will wave a man." clearly, is explained by some as 'stainlessly,' by others as 'completely,' with which meaning Dyce proposes 'cleanly,' a conjecture made by the Camb. Edd. also, but with the interpretation of 'neatly.' If we knew what clearly meant, we should be nearer knowing what tottering means. If tottering = 'tattered,' it is the active participle for the passive.

11. again fall'n off, have revolted from the Dauphin as they did from John.

12. supply, see above, v. 3. 9: wish'd, looked for, desired.

13. Goodwin Sands, see above, v. 3. 11, and cp. *Cymb.* iii. 1. 21, 2.

14. shrewd, bitter, accursed.

18. The stumbling night, the darkness which caused us to stumble, lose our way.

20. keep ... quarter, keep good watch at your posts or quarters; Rolfe compares i. H. VI. ii. 1. 63, "Had all your quarters been as safely kept"; cp. also, "their quarter'd fire," *Cymb.* iv. 4. 18.

21. The day ... to-morrow, i.e. I shall be up before daybreak to take the fullest advantage of whatever may offer; adventure, the chances that may come in my way.

## SCENE VI.

2. Of the ... England, one belonging to the English side.

4, 5. why ... mine? Dyce, adopting a suggestion made to him by Mr. W. W. Lloyd, gives these words to the Bastard, con-

sidering this distribution "absolutely necessary." If given to Hubert, they will mean, I have not asked you, 'Whither dost thou go,' and you had no right to put such a question to me'; but Mr. Lloyd's suggestion removes all difficulty.

6. a perfect thought, a correct, sound, thought.

7. I will ... believe, I will at all risks confidently believe.

10, 1. Thou ... Plantagenets. As you are so ready to believe me a friend, you may show your friendship in return by believing that on one side of my family I belong to the line of the Plantagenets.

12, 3. Unkind ... shame : O, treacherous memory, thou and the darkness of the night have put me to shame. Schmidt explains *eyeless* (Theobald's correction of 'endless') by "infinite, excessive, that is, extremely dark"; Fleay, quoted by Rolfe, thinks it means 'starless,' "The stars being the night's eyes, as the sun is the day's"; Delius, retaining 'endless,' renders it "boundless, infinite," and compares 'eternal' in *J. C. i. 2. 160*, "There was a Brutus once that would have brook'd The eternal devil to keep his state in Rome As easily as a king"; *Oth. iv. 2. 130*, "some eternal devil."

14, 5. That any ... ear. That my ear should fail to recognize with perfect certainty any inflection of your voice.

16. sans compliment, without any further bandying of civilities.

17, 8. Why .. out. Why, here am I looking for you in the darkness, that is the first thing I have to tell you : brow of night, "as we say, in the face of day" (Fleay, *apud* Rolfe).

18. Brief, then ... news? To come to the point, then, what is the news that you are seeking me out to deliver?

21, 2. The very wound, the very sting, that part which especially pains.

23. The king ... monk; "Not one of the historians who wrote within sixty years after the death of King John, mentions this very improbable story. The tale is, that a monk, to revenge himself on the king for a saying at which he took offence, poisoned a cup of ale, and having brought it to his majesty, drank some of it himself, to induce the king to taste it, and soon afterwards expired. Thomas Wykes is the first who relates it in his *Chronicle*, as a report. According to the best accounts, John died at Newark, of a fever" (Malone).

24. broke out, broke away, hurried off from amidst the confusion.

26, 7. The better ... this, that you might be the better able to prepare yourself to meet this sudden emergency than if you had been left to hear of it by chance, and some time after the event-

As Rolfe says, at *leisure* means 'at other people's leisure.' For to the sudden time, on the use of 'to' before nouns, meaning 'with a view to,' see Abb. § 186.

28. *who... him.* In days when there was so much danger of poison being administered, it was the custom for kings to have each dish of which they partook tasted by an attendant, who was called the 'taster,' and "whose office it was to *give the say* [i.e. the assay] (*prelibare*), to taste and declare the goodness of the wine and dishes" (Dyce, *Gloss.*).

29. *resolved*, resolute, determined; his resolution being shown in his not hesitating to drink of the cup, though knowing it to be poisoned, in order to induce the king also to drink of it.

30. *suddenly*, immediately; cp. *A. Y. L.* ii. 2. 19, "do this *suddenly*."

32. *Who*, for other instances of the inflection of 'who' being neglected, see Abb. § 274.

33. *Why... back*, Dyce, following Malone's suggestion, reads, "Why know you not the lords are all come back," and puts the note of interrogation at *company*; brought, we should now use the perfect instead of the aorist.

36. *about*, in attendance upon.

38. *And tempt... power!* And do not try us so severely as to give us more to bear than we are capable of bearing.

39. *my power*, the forces I was bringing with me.

40. *flats*, stretches of flat country common in the eastern counties: *taken... tide*, swept away by the tide. "On the 14th of October, 1216, as the king was attempting to ford the Wash at low water, and had already got across himself, with the greater part of his army, the return of the tide suddenly swept away the carriages and horses that conveyed all his baggage and treasures; and the spot is still known as 'King's Corner.' It was on the same night that the king arrived at the Cistercian monastery at Swineshead, and was taken with the fever of which he died" (Rolfe).

42. *well mounted*, though well mounted, on a powerful horse.

44. *or ere*, for this reduplication, see Abb. § 131.

## SCENE VII.

1. *the life... blood*, the essential part of his blood.

2. *corruptibly*, "i.e. corruptively... So, in his *Rape of Lucrece*, [1854], 'The Romans *plausibly* did give consent'—i.e. with acclamations" (Steevens); on the termination *-ble*, used in

an active sense, see Abb. § 445. pure brain, which hitherto was clear.

4, 5. *Doth ... mortality.* See the account of Falstaff's death, *H. V. ii. 3: mortality, mortal life.*

6-9. *and holds ... him*, and is firmly persuaded that if he were brought, etc., the burning quality, etc., would be allayed, or, that bringing him into, etc., would allay the burning, etc. : fell, cruel, fierce, deadly.

10. *orchard* (*ortyeard*, yard of worts or vegetables), = garden, as usually, if not always, in Shakespeare; the word was at one time written *hortyard*, under the mistaken idea that it was derived from *hortus*, a garden, which singularly enough is said to be related to the *latter* syllable, *yard*. "John did not die at Swineshead (or *Swinstead*) as here represented. On the day after he arrived there ... though very ill, he was conveyed in a litter to the Castle of Sleaford, and thence on the 16th of October to the Castle of Newark, where he expired on the 18th, in the 49th year of his age and the 17th of his reign" (Rolfe).

11. *rage*, rave.

12. *even now*, but a moment ago.

13, 4. *O vanity ... themselves*, O strange caprice of sickness! the continuance of the fierce extremes of pain at last prevents the body from being sensible of them, i.e. there is a point beyond which the capacity of feeling pain cannot go.

16. *insensible*, this is Hanmer's emendation; some editors retain the reading of the folios, 'invisible,' which Malone explains as an adverb; Knight gives "unlooked at, disregarded" as its meaning; Fleay, putting a comma before the word, says that death is "visibly acting while preying on the body, but invisible when he attacks the mind"; and Wright also refers 'invisible' to Death.

17. *the which*, see Abb. § 270.

18. *fantasies*, the older and fuller form of 'fancies.'

19, 20. *Which ... themselves.* Which as they crowd and try to force their way into that stronghold, the last to yield to death, destroy themselves. Malone quotes *H. VIII. ii. 4. 185*, "which forc'd such way That many maz'd *considerings did throng* And *press* in with this caution."

21. *cygnet*, the young of the swan.

22. *Who chants ... death*, for allusions to this belief, cp. *Lucr.* 1611, *Phoenix and Turtle*, 15, *Oth. v. 2. 247*, *M. V. iii. 2. 44*. For *Who*, personifying an irrational antecedent, see Abb. § 264.

23, 4. *And from ... rest.* And uses the last weak strains of its voice to accompany the departure of the soul from the body; the

soul finding rest in heaven, the body, in the earth; an allusion to the service performed over the dead with an accompaniment of music from the organ; **organ-pipe**, windpipe, throat.

26. **that indigest**, that chaotic mass; so the adjective, = formless in *Sonn.* 114, 5, "monsters and things *indigest*."

28. **elbow-room**, room to move about in.

29. **It ... out**, it refused to depart from the body while it had no other outlet than doors and windows.

30. **so ... summer**, such fierce heat.

32. **scribbled form**, I am as a rude figure, portrait, drawn, etc.

33. **against**, when placed near; cp. above, v. 4. 25.

35. **ill fare**, in answer to the Bastard's "How fares," etc., the King says, 'I have taken poison, which is but ill fare.'

36, 7. **And none .. maw**, Steevens quotes from Dekker's *Gul's Hornbook*, "the morning waxing cold, *thrust his frosty fingers into my bosome*"; and Malone from *Lust's Dominion*, "the cold hand of sleep *Hath thrust his icy fingers in my breast*."

41. **comfort ... cold**, it being warmth that is generally spoken of as comforting; cp. above, iv. 1. 107, "the fire is dead with grief, *Being create for comfort*."

42. **cold comfort**. "There is a play upon the phrase, which was ironically used, as it still is, in the sense of small comfort. Cp. *T. of S.* iv. 1. 33, 'whose hand ... thou shalt soon feel, to thy *cold comfort*'" (Rolfe). **so strait**, so niggardly.

44. **virtue**, some property that would give relief.

46-8. **Within ... blood**. My inside is as a hell in which the poison is shut and set to prey upon my blood which is condemned beyond all hope of reprieve.

50. **spleen of speed**, fierce activity.

51. **to set ... eye**, to close my eyes, as is done after death, the eyes naturally remaining partially open.

52. **The tackle**, that by which my heart was braced up. Cp. *Cor.* iv. 5. 67, "though thy *tackle's* torn, Thou show'st a noble vessel."

53. **the shrouds**, the rigging which holds the masts in their place.

55. **to stay it by**, to support it; another nautical term, the stays being also large ropes supporting the masts.

56. **holds**, does not give way.

58. **module**, another form of 'model,' i.e. the mere outline, ground-plan; **confounded**, ruined.

59. **preparing hitherward**, "For the ellipsis, cf. *Rich. II.* v. 1. 37: 'prepare thee hence for France'; and *Cor.* iv. 5. 140: 'Who am prepar'd against your territories'" (Rolfé).

60. **Where ... knows**, on the insertion of the pronoun after a proper name, see Abb. § 243. Walker thinks that the original reading "God" was altered to **heaven** on account of the statute of James against profane swearing; **answer him**, meet, oppose; cp. *Cor.* i. 2. 18, "We never yet made doubt but Rome was ready To *answer* us."

62. **upon advantage**, in the hopes of gaining by the movement.

63, 4. **Were ... flood**. This occurrence, which has already been related, happened to the King himself.

65. **dead news**, deadly news.

66. **but now ... thus**, a moment ago a mighty King, now but a clod of clay, as in l. 68.

67. **run on ... stop**, metaphors from a clock.

71. **To do ... revenge**, to perform the office, not of burial, but of revenge; cp. *H. V.* iv. 6. 15-7, "'Tarry, dear cousin Suffolk! My soul shall keep thine company to heaven; Tarry, sweet soul, for mine, then fly abreast.'"

73. **still**, ever.

74. **you stars ... spheres**, you nobles who have returned to your allegiance, and now move in that orbit out of which for a time you had wandered.

75. **Show now ... faiths**, give proof of your loyalty being sound once more.

77. **To push ... land**. To thrust out of this land, which is faint with the suffering it has undergone, those destructive powers which have brought shame upon it.

79. **straight ... sought**: let us instantly attack the Dauphin, or he will attack us.

82. **Pandulph**, "It was not Pandulph, but Cardinal James Gualo, who opposed the intention of the Dauphin to invade England" (French, *S. G.*): **at rest**, resting himself peacefully.

84. **offers ... peace**, offers of peace to us.

86. **With ... war**, with the intention of abandoning this war upon us.

87, 8. **He will ... defence**. He will be more likely to give up the idea of continuing this war when he sees us strongly armed to resist him; i.e. therefore let us show our strength.

89. **Nay, ... already**, Nay, there is no fear of his endeavouring to prolong the war, for his departure has already to a certain extent been begun.

91, 2. and put ... cardinal : and left it to the cardinal to arrange matters with us.

94. post, go with speed.

97. With other princes, Walker thought that princes was a corruption, the transcriber's or compositor's eye having been caught by the word prince in the preceding line. The Camb. Edd. think that the mistake may be in the word prince, for which it would be easier to suggest a substitute than for princes.

98. Shall wait ... funeral. Shall accompany as mourners, etc.

99. At Worcester. "A stone coffin, containing the body of King John, was discovered in the cathedral church at Worcester, July 17, 1797" (Steevens).

102. The lineal ... land ! That royal dignity and glorious sway which you have inherited.

104. I do bequeath, I offer ; generally used of something left by will to heirs, etc.

106. tender, offer ; as frequently in Shakespeare.

107. To rest ... evermore ! To continue without stain for, etc.

108, 9. I have ... tears. My heart is full of kindly feelings towards you, but is unable to express them except by tears.

110, 1. O, let us ... griefs. The time has already beforehand exacted a large tribute of griefs from us, therefore let us now pay it so much as is due and no more.

114. But when ... itself. This logically can only go with did he.

115. her princes, her chief nobles : are ... home, have returned to their allegiance.

116, 7. come ... them. Let the rest of the whole world attack us, and we shall meet it boldly in the shock of war.

117. rue, suffer ; cp. iii. H. VI. iv. 1. 40, "Why knows not Montague that of itself England is safe, if true within itself?"

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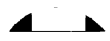
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